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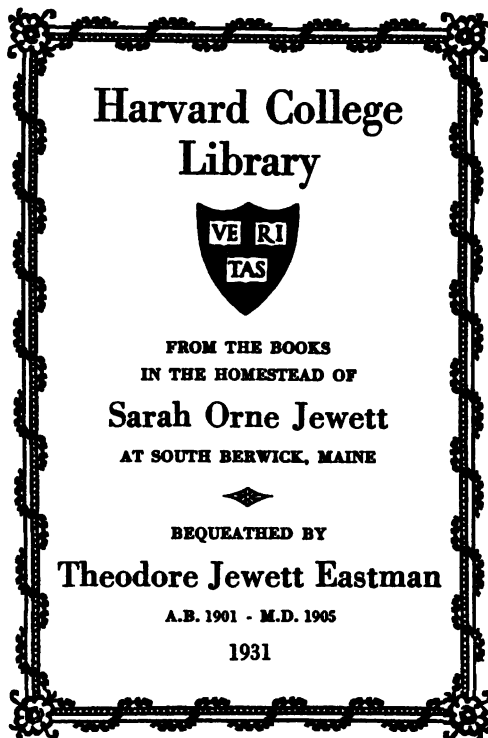
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Theodore Jewett Eastman. 53

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THE
MEDEA OF EURIPIDES,

WITH NOTES AND AN INTRODUCTION,

BY

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PREFACE.

OF the conjectural emendations in the text of the *Medea* which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchhoff's editions of 1855 and 1867; Dindorf's (Oxford edition 1839, and *Poetae Scenici* 1868); Nauck's 3d edition, 1871,

also his *Euripideische Studien*; Schoene's *Medea*, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's *Medea*, 1873; Wecklein's *Medea*, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

INTRODUCTION.



I. EURIPIDES.

§ 1. **Life.** — What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 B. C. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.

§ 2. **Works.** — Of Euripides' 73 (according to others 92) plays, there have come down to us 19, including the *Phœnix*, which is almost universally thought to be spurious. These are: *Ἀλκίππος*, *Ἀνδρομαχή*, *Βακχæ*, *Εὐμένη*, *Εὐσση*, *Ἠλέκτρα*, *Ἡρακλέους*, *Ἡρακλῆς μαυρομήκης*, *Ιερόδωρος*, *Ἰππολύτης*, *Ἰσχυρία ἢ ἐν Αἰαίᾳ*, *Ἰσχυρία ἢ ἐν Τροίᾳ*, *Ἰων*, *Κυκλώπ* (a satyric drama), *Μήρια*, *Ορέστης*, *Τυράννης*, *Φυγίτις*. The dates of the following six are known with certainty: *Alkestis*, 438; *Medea*, 431; *Hippolytus*, 429; *Ion*, 415; *Helena*, 412; *Orestes*, 408. A few others can be approximately placed. The *Bacchæ* and *Iphigenia in Aulis* were produced after the poet's death.

§ 3. **Spirit and Tendency.** — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and æsthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.

§ 4. **Style.** — Euripides is smooth and dexterous in the use of language; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (*γνώμαι*), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (*Troad.*, *Her. Fur.*) must have depended largely on their scenic effects for success.

§ 5. **Form.** — The internal economy of his plays is often defective; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed: 1. The so-called *θεὸς ἀπὸ μηχανῆς*, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambi, and contain long and irregularly constructed monodies.

§ 6. **Moral Tendency.** — Euripides has been unjustly at-

tacked (notably by Aristophanes the comedian, and in modern times by Schlegel) on ground of exercising a debasing influence on morals. But much that seemed corrupting to his conservative contemporaries, as Aristophanes, cannot appear so to us; and those sentiments which have been cited as inculcating false morality seem mostly harmless when taken in connection with the situation and the persons who utter them. They are not to be taken for Euripides' own sentiments. To a few places in which the justice and providence of the gods are openly denied, exception may, perhaps, be fairly taken.

§ 7. **His Misogynism** was much blamed by the ancients, but this trait has been greatly exaggerated. Euripides brings forward in several plays women of strong passions and doing great mischief (Medea, Phaedra, Hecuba), but on the other hand has depicted noble and admirable types of womanhood (Alcestis, Iphigenia, Macaria). He possessed a deep insight into female character, and was fond of portraying it in all its phases, the dark as well as the light. He is particularly skilful in this, and his women, even the bold and unlovely ones, are thoroughly feminine.

Without trying to excuse his many defects, and without pretending to rank him with Aeschylus and Sophocles, we must yet recognize in Euripides dramatic genius of a high order.

§ 8. **Manuscripts and Scholia.** — The Euripidean manuscripts were first classified by Kirchhoff in his edition of 1855. Those which possess any authority form two classes. Nine plays (Hec., Or., Phoen., Med., Hipp., Alc., Andr., Troad., Rhes.) are extant in Mss. of both classes, the remaining ten in those of the second class only. These last plays were little known and read by the Byzantines, and have narrowly escaped perishing altogether.

CLASS 1. Uninterpolated copies (complete or partial) of a recension current in the Middle Ages, comprising the nine plays above mentioned. These Mss. have the highest authority. The principal ones are: *Codex Marcianus* in Venice (5 plays),

Cod. Vaticanus (9 plays), *Cod. Havniensis* (Copenhagen, 9 plays), *Cod. Parisinus* (6 plays).

CLASS 2. Copies of a different and far rarer recension which embraced at least 19 pieces, but contained a text of less purity, which had been tampered with by would-be correctors. The authority of these Mss. is therefore inferior, and the plays found only in them are accordingly difficult of criticism and cannot be so nearly restored. The two most important Mss. of this class are *Cod. Palatinus* at Rome (13 plays) and *Cod. Florentinus* (18 plays).

Scholia exist only to the nine plays found in Mss. of Class 1. Some of them are old and valuable. They are edited by W. Dindorf, Oxford, 1863, in 4 vols.

§ 9. **Editions.**—I name only the most important and comprehensive, omitting all of single plays :—

R. Porson (4 plays), 1797–1811.

P. Elmsley (3 plays), 1813–1821.

G. Hermann (12 plays), 1800–1841.

A. Matthiae, large edition, 10 vols., 1813–1837. Now antiquated.

W. Dindorf, Oxford edition with notes, 4 vols., 1832–1840. Most recently in *Poetae Scenici Graeci*, Leipzig, 1870.

Pflugk and *Klotz* (11 plays), Gotha and Leipzig, 1840–1867. Over-conservative.

A. Kirchhoff, larger edition with critical notes only, 2 vols., Berlin, 1855. This edition marks a new epoch in the text-criticism. Smaller edition with chief variants, 3 vols., Berlin, 1868.

A. Nauck, Text, 2 vols., Leipzig, 1871. Valuable emendations.

F. A. Paley, English notes, 3 vols., London, 1858–1860 (Vols. I. and II. now in second edition, 1872–1875).

H. Weil (7 plays), French notes, Paris, 1868.

Of separate editions of the *Medea* the following deserve mention :—

Kirchhoff's, Berlin, 1852.

Schoene's, Leipzig, 1853.

Wecklein's, Leipzig, 1874.

II. THE MEDEA.

§ 10. The *Medea* was produced B. C. 431, with the *Philoctetes*, *Dictys*, and *Theristae*, and took only the third rank. It is presumably the earliest of the preserved plays, except the *Alcestis*. In merit it ranks at least as high as any.

§ 11. **Outline of the Plot.** — *Medea* is the daughter of *Aetes*, king of *Colchis*, and like her father's sister, *Circe*, is endowed with knowledge of magic. Enamored of *Jason*, who comes with the *Argonauts* in quest of the *Golden Fleece*, she has enabled him by her arts to accomplish the tasks imposed on him by *Aetes*, — the yoking of the fire-breathing bulls, the sowing of the dragon's teeth, the destruction of the crop of armed warriors, — and finally to slay the dragon which guarded the fleece itself; she has killed her brother *Apsyrtus* to facilitate their escape by detaining the pursuers, and has fled with *Jason* to *Greece*. They arrive at *Iolcus* in *Thessaly*, where the crafty *Pelias*, *Jason's* uncle, is king. The throne is rightfully *Jason's*, for *Pelias* had seized it from *Aeson*, *Jason's* father, and between the usurper and the rightful claimant there is mutual fear and distrust. In *Jason's* behalf *Medea* compasses the death of *Pelias*; she persuades his own daughters to slay him and boil him in a kettle, in the belief that through her enchantments they will thus be able to renew his youth. From the consequences of this deed *Jason* and *Medea* seek refuge in flight, and make their abode in *Corinth*. Here they live peacefully as exiles for a time, but *Jason* presently tires of his barbarian spouse, devoted though she is, and longs for a connection which shall advance him in wealth and dignity in his new home; accordingly he deserts *Medea*, and receives in marriage the daughter of *Creon*, the king of the country. All the passion of *Medea's* wild and unbridled nature is roused by this indignity. Here the play opens.

Prologue (1 – 130). — *Medea's* nurse in a soliloquy sets forth

the situation and describes her mistress's passionate grief, which she fears may lead her to some desperate deed. The *παῖδαγωγός* or slave-guardian of Medea's two children enters with his charge. He has heard a rumor that Medea and the children are banished by a royal edict. He is bidden to withhold this from Medea, and to keep the boys in close seclusion. Medea's voice is heard from within in outbursts of despair and rage.

Parodus (131–213). — The Chorus of Corinthian women, friends of Medea, approach to express their sympathy. Medea still speaks from within. The nurse, at the request of the chorus, enters the house to persuade her mistress to appear.

First Episode (214–409). — Medea comes forth in answer to the summons, in a calmer mood. She describes her forlorn condition feelingly, and exacts from the chorus a promise of silence in case she shall find means for requiting her enemies. Creon now enters to announce the decree of exile against her, on ground of threats uttered against the royal family. Medea feigns submission and innocence, and by humble entreaty obtains a respite of one day. No sooner is Creon's back turned than her mien changes, and she declares her intention of accomplishing her revenge within the allotted day, — by her secret arts, should any refuge open to her where she may afterwards seek safety, otherwise openly, dagger in hand. She will meanwhile wait to see whether such means of safety shall present themselves.

First Stasimon (410–445). — A choral ode.

Second Episode (446–626). — A spirited scene between Jason and Medea. The former comes to offer Medea money for her journey. To her passionate invective Jason replies with what sophistry he may. The calm impudence with which he proffers his wretched excuses for his conduct, and even feigns to act the magnanimous toward the woman he has wronged, reveal him as a heartless villain. His offers of assistance are scornfully rejected.

Second Stasimon (627–662). — A choral song.

Third Episode (663–823). — The hoped-for aid comes to Me-

dea in the person of Aegeus, who chances to be passing through Corinth on his way to consult Pittheus concerning an obscure oracle which has been given him at Delphi. He asks the cause of Medea's grief, and at her entreaty promises her protection if she will come to his court at Athens. When Aegeus is gone, Medea unfolds to the chorus the plan which she has dimly had in mind from the outset. She will send her children to the princess, Jason's bride, entreating her intercession in their behalf, and they shall take her as a present a poisoned robe, to put on which will be certain death. Having thus destroyed her rival, she will slay her own children as the bitterest retaliation she can inflict on Jason. In pursuance of this plan the nurse is despatched to summon Jason to a new interview.

Third Stasimon (824–865). — Choral ode.

Fourth Episode (866–975). — Jason reappears, and Medea in an altered tone pretends to have considered the matter anew, and to have laid aside her wrath. She asks forgiveness for her former language, expresses approval of his course, and begs for his good offices with his bride in behalf of the children. Jason, thrown completely off his guard, promises this, and the boys are sent with the gifts. Remarkable in this scene is the mixture of real and pretended feeling on Medea's part; in the midst of her feigned contrition she is melted to real tears at the thought of what awaits the children.

Fourth Stasimon (976–1001). — Choral ode.

Fifth Episode (1002–1250). — The *paedagogos*, returning with the children, announces that their mission has been successful, and that the boys are freed from the sentence of banishment. Medea bids him retire, and struggles long with herself; her heart fails her when she thinks of child-murder, but her evil passions nerve her to the deed. A pause ensues while they await further news, which is filled by a long anapaestic passage from the chorus. Then a messenger arrives in breathless haste to bring tidings of the catastrophe. The princess and Creon are killed by the poisoned robe. Their death is described at length.

Medea enters the house to slay her children.

Fifth Stasimon (1251–1292). — The chorus implores the gods to prevent the unnatural crime. The cries of the ill-fated children are heard from within.

Exodus (1293–1419). — Jason comes hoping to save his children from the hands of the exasperated Corinthians. Learning what has just happened, he is overwhelmed with rage and sorrow. As he is trying to force his way into the dwelling, Medea, with the bodies of the children, appears aloft in a chariot drawn by winged dragons, which has suddenly been sent to her aid by Helios. After some further parley, Medea announces that she will bury the bodies in the temple of Hera Acræa, and institute a solemn feast in their honor; then predicting Jason's death, she departs exulting in the completeness of her revenge.

§ 12. **Remarks.** — The interest all centres in Medea and her all-absorbing passion. Her love and hate are terrible in their strength. The poet lays stress on her being a foreigner; he means to depict human nature in its wilder phase, with passions unmitigated by the restraining influences of laws and Hellenic civilization. Aside from this vehemence there is no grandeur in the character, no moral elevation. Our sympathy can only partly go with her; we cannot, even from a Greek point of view, approve her revenge, nor regard it as a deed necessary under the circumstances; yet there is a vivid reality in it.

But how is it that the murder of his children is so terrible a punishment for Jason, worse than even his own death, which Medea is perfectly able to bring about? Certainly it is not that Jason loves the children so extraordinarily. For although 562 flg., 914 flg. he affects great interest in their welfare, still this does not prevent his acquiescing quite unconcernedly in the decree which banishes them, nor does it occur to him to attempt to have this decree revoked until Medea, 940, proposes it; his indifference to his children is subject of remark, 76, and Medea taunts him with it, 1396, 1401. He first shows real solicitude in their behalf after the death of his bride. The real force of the punishment consists then in leaving him without children to

perpetuate the family and to support him in old age, and is fully felt only in connection with the murder of his new wife, which cuts off all hope of future offspring. The bitterness of this lot to a Greek mind can be only imperfectly understood by us. To him the extinction of his race was a terrible misfortune. And that herein lies the weight of Medea's revenge is plain from 803 fig. and 1348. It is, however, to be noted that the poet ignores the obvious possibility that Jason may take yet a third wife and beget children. We might, indeed, understand the prediction of Jason's death, 1386, as intended to cut off this resource, if we supposed a speedy death to be meant; but that again is hardly consistent with the words μένε καὶ γῆρας, 1396. There is, therefore, plainly, this weak point in the construction of the piece.

The sending of the dragon-chariot is a sudden intervention on the part of the god, for otherwise Medea's excuse for her child-murder, that the boys must in any case die (1060, 1236), would not hold good, since there would be the possibility of her saving them as well as herself by flight. Aristotle blames this supernatural intervention at the close, but there is this to be said for it, that the winding-up of the action does not depend in any great measure on it, there being nothing to show that Medea herself could not escape without the chariot, as she has expected to do throughout. The most that the chariot does is to enable her to rescue and bury the bodies of the children, and to appear triumphant in the last colloquy with Jason, while it enhances, of course, the scenic effect of the close. With more justice one might find fault with the introduction of Aegeus, whose appearance just at the nick of time is purely accidental and not brought about by anything in the action itself. In fact this scene has little dramatic interest or import, and seems to be introduced mainly to bring on the stage an Athenian national hero.

It is somewhat surprising to find Medea at the end imposing a festival in atonement for her own crime on the Corinthians, whom she has just made her bitter enemies. We must suppose

that the authority of Hera is to effect this, who is the protectress of Medea as of all the Argonauts.*

The character of Jason is that of complete selfishness, a selfishness which has overrun and stifled his natural good impulses. Creon is imperious but well-meaning. Aegeus is a mere lay-figure. The servants, on the other hand, are well conceived; the nurse, with her bustling anxiety, is particularly good.

§ 13. **Question of Double Recension.**—There seems to be some reason for thinking that the Medea has undergone a revision or alteration since its first production, and that we have not the play exactly in its original form. Porson, Boeckh, Hermann, and others have thought this; Elmsley, Matthiae, Pflugk, have denied it. The chief considerations in favor are: 1. The dittography (passage written in two ways), 723, 724, 729, 730 = 725–728; see note. Hermann thinks 777 = 778, 779, another such. 2. Words quoted from Medea, but not found in our play. Such are the words *ᾧ θερμόβουλον σπλάγχχνον*, said by the Schol. Aristoph. Ach. 119 to be *ἐν τῇ Μηδείᾳ Εὐριπίδου*. Aristophanes Pax 1012 quotes *ἐκ Μηδείας* (whose Medea he does not say) *ἰλόμαν, ἰλόμαν*, not in our Medea (yet see 97), but found Iph. T. 152. Lastly in Ennius' Medea is a translation of the verse *μῶσ' σοφιστὴν ὅστις οὐχ αὐτῷ σόφος*, which Cicero (Fam. 13, 15) quotes from Euripides. None of these reasons are cogent; the dittography may be due to an interpolator, the Scholiast and Aristophanes might have quoted carelessly, and the Ennian verse is probably a case of *contaminatio*. Other things that have been urged as evidence of a double recension are altogether trifling.

§ 14. **Relation to Neophron's Medea.**—Neophron, a contemporary of Euripides, wrote a Medea which, according to Aristotle and Dicaearchus (see the first Hypothesis), served as a model for Euripides; nay, they seem to think the latter guilty of plagiarism in appropriating Neophron's work.

* Boeckh fancied that in the first edition of the piece it was Hera herself who commanded this in person.

And in truth Neophron's play, as is plain from the extant fragments (see Appendix), was very like Euripides'. Aegeus was introduced, but as coming expressly to consult Medea about the oracle, not as on his way to Pittheus. There was likewise a scene corresponding to 1021 fig., in which Medea wavered between love for her children and desire for revenge. And at the end Jason's death was predicted by Medea as at 1386, not, however, the same manner of death, but suicide.

If, as is implied in the above statement, Neophron's play was written before Euripides', the credit for the design must be due in large measure to the former; Euripides must have followed him closely in the plot and construction of the piece, though that he borrowed his language is unlikely.* But the peculiar power of the Euripidean play seems to have thrown its predecessor quite into the shade.

§ 15. **Scenery, etc.** — The scene represents the front of Medea's house, the orchestra an open space before it. The palace and Jason's house are supposed to be on the right, the side whence personages coming from the city or harbor regularly entered. At the end of the piece Medea and her dragon-car appear aloft, either upon the *μηχανή*, a contrivance for sudden apparitions situated at the top of the scene-wall, or on the *αλώρημα*, a swinging machine suspended with cords from above.

The *Protagonist* had of course the part of Medea; the *Deuteragonist* probably those of the nurse, Jason, and the messenger; the *Tritagonist* those of the *paedagogus*, Creon, and Aegeus. The few lines assigned the boys (outcries from behind the scene) would also be spoken by the Deuteragonist and Tritagonist.

* Wecklein contends that the notice in question is wrong, and that Euripides' first Medea was older than Neophron's. But surely Aristotle and his pupil were in a situation to know from the original records to which play the priority belonged.

III. ORIGIN AND DEVELOPMENT OF THE MYTH.

§ 16. Medea's adventures at Corinth seem at first view to be a sort of appendage or sequel to the story of the Argonautic expedition; in reality, however, they are a separate and independent legend which was only later brought into connection with the Argonauts. The Corinthian Medea is essentially a distinct personage from the Argonautic, although both are perhaps developments of the same germinal idea.

§ 17. **The Argonautic Story.**—This legend was at home among the Minyae of Iolcus and Orchomenus; it was their national epic in the earliest times, later modified and enlarged beyond its original boundaries by the poets, so that it became common Hellenic property. Aea, the land where the Golden Fleece is kept, is a sunny enchanted island in the distant sea. Homer thinks of it as somewhere in the west, but the Minyans, whose sea-outlook was an easterly one, must naturally have sought it in the east, and there it became at last fixed.

The Homeric Poems allude simply to the Argonaut myth as something well known, mention Jason as having passed the *πλαγκταί* or clashing rocks, and as having visited Lemnos, know Aetes as son of Helios and sister of Circe.* Medea is not spoken of.

Hesiod's Theogony, 960 ff., 992 ff. Here is the earliest mention of Medea. She is daughter of Aetes and Idyia, helps Jason perform the *στονόμεντες ἀέθλοι* laid on him by Pelias, returns with Jason to Iolcus, lives with him there and bears a son, who is reared by Chiron the centaur. Medea is here distinctly a goddess.

* Od. κ 137, μ 70; Il. η 468.

Pindar in the fourth Pythian ode gives a long and beautiful account of the sending of the expedition, and the adventures of the Argonauts, which closes with the return of Jason and Medea. Colchis is now for the first time fixed as the abode of Aetes.

Of other poets' treatment of this theme we know next to nothing. Only in its latest phase, with many embellishments, it reappears in the Argonautica of *Apollonius*.

Medea's rôle in this myth is a subordinate one. She is but the enchantress who helps Jason obtain the fleece. Preller thinks that the old fable closed with the death of Pelias through her wiles.

§ 18. **The Corinthian Legend.** — That this is not a mere amplification of the Argonautic story, but a primitive local myth, is clear from this, that it was bound up with very ancient religious rites. The Corinthians had, we know, the custom of performing yearly propitiatory sacrifices to atone for the murder of Medea's children; this rite was celebrated in connection with the worship of Hera ἀκραία, a national divinity of Corinth. Their sepulchre was shown at Corinth in Pausanias' time. The tale was variously told, and its earlier forms are quite unlike the tragic story. The germ is everywhere the killing of the children, either by Medea herself or by the Corinthians.

Medea is a benefactress of Corinth; she is said to have delivered the city from a famine;* she appears at first as queen; indeed, she was conceived of as divine.†

Eumelus, a Corinthian poet (about 750 B. C.) in his *Κορινθιακά* treated this subject at length.‡ According to him Medea was queen of Corinth. The sovereignty belonged to her, since the throne had formerly been assigned her father Aetes by Helios; and

* Schol. Med. 11; Schol. Pind. Ol. xiii. 52.

† Schol. Med. 10.

‡ Schol. Med. 10; Schol. Pind. Ol. xiii. 52; Pausan. ii. 3, 8.

the Corinthians, being without a ruler, had sent for her to Iolcus. Jason is joint ruler with her. As fast as her children are born she hides * them in the temple of Hera,† hoping to make them immortal; failing in this she is discovered by Jason, who returns to Iolcus, and Medea departs also, leaving the throne to Sisyphus. Doubtless the poem further described the institution of the expiatory sacrifice.

Parmeniscus, an Alexandrine commentator, gives, we know not from what source, a different account.‡ The Corinthians, uneasy under Medea's rule, plotted to kill her and her children, seven boys and seven girls. The latter fled to the temple of Hera Acraea, and the Corinthians slew them at the altar. For this desecration they were visited with a pest which raged until, directed by an oracle, they instituted yearly expiatory rites, which were observed up to his (*Parmeniscus*'s) time. Seven boys and seven girls, offspring of noble families, were every year shut up apart in the sacred enclosure and there offered sacrifices.

A curious variation was that given in the *Ναυπάκτια ἔπη*,§ an obscure epic of the Hesiodic school, which narrated the Argonautic story. Here we learn that Jason (and of course Medea) went, not to Corinth, but to Corcyra, and that their son Mermerus was killed in hunting. Now as Corcyra was a Corinthian colony, this notice is interesting as showing that a legend very like the Corinthian was current there.

The early epic poet, *Creophylus*, author of the *Οἰχαλίας ἄλω*

* *κατακρίπτειν*. Or *buries*? Perhaps somewhat as Demeter (Hymn. Hom. v. 239) buried (*κρύπτεισκε*) Celeus' infant in fire to make him immortal.

† The friendship of Hera for Medea is explained by Schol. Pind. Ol. xiii. 52, thus: Zeus was enamored of Medea, but she rejected his suit, and in return Hera promised to make her children immortal.

‡ Schol. Med. 273.

§ Paus. ii. 3, 7.

us, had the story in a less primitive form.* Medea is no longer queen; she kills the king Creon by drugs, and flees to Athens, leaving her children behind her on the altar of Hera, thinking that Jason will care for them. Here the relatives of Creon slay them, but give out that Medea has done the deed herself.

Simonides seems somewhere to have touched on this theme (*Bergk*, frag. 48). Medea and Jason he makes again rulers of Corinth, and expressly contradicts the older tale that Jason remained in Iolcus. Further than this we know nothing of his treatment.

Yet a step nearer the tragic form of the tale is that which *Pausanias*† gives as the current account in his time. Glauce the princess now appears; she meets her death through gifts brought her by Medea's sons, Mermerus and Pheres, who are stoned to death by the Corinthians. A pestilence then comes upon their children, to avert which the statue of Terror (*Δαίμα*) is set up, and the regular sacrifices are instituted, at which they wear black and shave their children's heads. These solemnities were observed, he says, down to the destruction of Corinth by *Mummius*. A fountain was moreover shown, into which Glauce cast herself when in the agonies of death.

The tragedians were thought to have first hit upon the idea of making Medea kill her own children, and in this sense an absurd report‡ was current, which represented that Euripides was bribed by the Corinthians to lay the murder upon Medea. But we see traces of this same conception of Medea as the murderer in *Crophylus*' account and the mystical narrative of *Eumelus*, so that it evidently existed long before, side by side with the commoner story. Nor can we doubt that Jason's unfaithfulness and Medea's revenge were elements ingrafted on the legend before it came into the tragedians' hands.

* Schol. Med. 273.

† ii. 3, 6.

‡ Schol. Med. 10.

The original elements of the Corinthian story are, we see, these: Medea is a wise and divine benefactress, who comes from afar and rules the state. She and her mortal offspring stand under the protection of Hera. The children are destroyed—how, was less clearly defined—and Medea departs as she came.

Jason is clearly no part of this tale, and perhaps the connection of Medea with Sisyphus, hinted at by the Scholiast to Pindar on Theopompus' authority, points to the older local tradition as to the paternity of the children. After the fusion of the Corinthian Medea with the Argonautic heroine, the poets were at great pains to connect the two legends, and Jason is introduced along with other new features.

There can be little doubt that Medea was originally worshipped as a goddess, and that the sacrifices were intended for her, but that she sank in time to the level of a mortal, while the original ceremonial was still maintained, transferred to the patronage of Hera.

§ 19. **Physical Significance of the Myth.**—Medea is the Moon, one of the many mythical impersonations of that luminary. The Moon, like the Sun, is all-wise because all-seeing, but to her belong especially occult wisdom and the mysterious arts of enchantment, such as flourish under the weird influences of her light. Hence her name *Μῆδεια* (*μηδεσ-ια*), "wise woman," from *μηδωσ*. She is the Sun's offspring (originally, no doubt, his daughter), for the new moon seems to emanate from the sun. She comes from the far west, deserting her Sun-father's house on the western horizon, for the new moon is first seen in the west. Or she is thought of (doubtless later) as coming from the east, where the full moon rises. She abides for a time with increasing splendor; then wanes and disappears. Her children are probably stars, in particular the short-lived morning and evening stars.

This figure, which in Corinth took the shape of a preserver

and divine ruler,* became in the Thessalian myth rather an enchantress, and nothing was easier than for her to be incorporated into the story of the Argonauts, who sail into the same enchanted regions of the east or west in search of the Golden Fleece, which is nothing but the ruddy clouds of sunrise or sunset.

* Wecklein thinks Medea a Phoenician goddess, and that her worship was supplanted at Corinth by that of Hera, when she was transformed into a priestess of Hera. This seems very uncertain. More reasonable is his idea that the shutting up of the children stood instead of former human sacrifices.

ΕΤΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

[ΔΙΚΑΙΑΡΧΟΤ.]

Ἰάσων εἰς Κόρινθον ἐλθὼν, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται καὶ τὴν τοῦ Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μέναι καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παιδῶν πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἐαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν ἢ παρ' Ἡλίου ἔλαβεν ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας κακεῖ Αἰγεί τῷ Πανδίωνος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσωνα νέον ποιήσκει. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἰσωνος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

αὐτίκα δ' Αἰσωνα θῆκε φίλον κόρον ἠβώοντα,
γῆρας ἀπαξύσασα ἰδυῖνσι πραπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσελοῖσι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφούς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποιήσκει. Στάφυλος δὲ φησὶ τὸν Ἰάσωνα τρόπον τινα ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκλειεσθῆναι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργούς κατακοιμηθῆναι, μελλούσης τῆς νεὸς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσοῦσης γοῦν τῆς πρύμνης τῷ Ἰάσωνι τελευτῆσαι αὐτόν.

Τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι παρὰ Νεόφρονος διασκευάσας, ὡς Δικαίαρχος ἐν τῷ περὶ Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδεῖᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσωνι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μῆδ' ἐν νάπαισι' καὶ τὰ ἐξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρώτῳ κεχρήσθαι, ὡς Ὅμηρος·

εἰματὰ τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνῳ γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεί συνοικήσουσα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ' ἔτει α'· πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεία, Φιλοκτήτη, Δίκτυ, Θερισταῖς σατύροις. οὐ σφίζεται.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

2. ΤΡΟΦΟΣ.
3. ΠΑΙΔΑΓΩΓΟΣ.
1. ΜΗΔΕΙΑ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ.
ΚΡΕΩΝ.
ΙΑΣΩΝ.
ΑΙΓΕΤΣ.
ΑΓΓΕΛΟΣ.
ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ.

ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

ΕΙΘ' ὦφελ' Ἀργούης μὴ διαπτάσθαι σκάφος¹⁶
Κόλχων ἐς αἶαν κῦάνεας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀρίστων, οἱ τὸ πάγχρυσον δέρος 5
Πελία μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμὴ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν, Κορωθίαν 10
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα
αὐτῇ τε πάντα ξυμφέρουσ' Ἰάσони,
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ· 15
νῦν δ' ἐχθρὰ πάντα καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότην τ' ἐμὴν
γάμοις Ἰάσων βασιλικοῖς εὐνάζεται,
γῆμας Κρέοντος παῖδ', ὃς αἰσυμνῇ χθονός.

Μήδεια δ' ἡ δύστηνος ἡτιμασμένη 20
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
 κεῖται δ' ἄσιτος, σῶμ' ὑφείσ' ἀλγηδόσι,
 τὸν πάντα συντήκουσα δακρύοις χρόνον, 25
 ἐπεὶ πρὸς ἀνδρὸς ἦσθητ' ἡδίκημένη,
 οὔτ' ὅμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὥς δὲ πέτρος ἢ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων·
 ἦν μή ποτε στρέψασα πάλλευκον δέρην 30
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμώζῃ φίλον
 καὶ γαῖαν οἴκους θ', οὓς προδοῦσ' ἀφίκετο
 μετ' ἀνδρὸς ὃς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπο
 οἶον πατρώας μὴ ἀπολείπεσθαι χθονός. 35
 στυγεῖ δὲ παῖδας οὐδ' ὀρώσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μή τι βουλεύσῃ νέον·
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ'· ἐγὼ δα τήνδε, δειμαίνω τέ νιν·
 [μὴ θηκτὸν ὦση φάσγανον δι' ἥπατος, 40
 σιγῇ δόμους εἰσβᾶσ', ἵν' ἔστρωται λέχος,
 ἢ καὶ τύραννον τόν τε γήμαντα κτάνη
 καῖπειτα μείζω συμφορὰν λάβῃ τινά·]
 δεινὴ γάρ· οὔτοι ῥαδίως γε συμβαλὼν
 ἔχθραν τις αὐτῇ καλλίνικον οἷσεται. 45
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι
 στείχουσιν, μητρὸς οὐδὲν ἐννοούμενοι
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὸν οἰκῶν ^{possessum} κτήμα ^{possidet} δεσποίνης ἐμῆς,
 τί ^{utrum} πρὸς ^{refertur} πύλαισι ^{aditus} τήνδ' ἄγους' ἐρημίαν ^{solitudo} 50
 ἔστηκας, αὐτὴ ^{interdum} θρεομένη ^{educata} σαντῇ ⁱⁿ κακῇ ;
 πῶς σοῦ ^{unum} μόνη ^{solus} Μήδεια ^{solus} λείπεσθαι θέλει ;

ΤΡΟΦΟΣ.

τέκνων ^{affluent} ὅπαδ' ^{old man} πρέσβυ ^{old man} τῶν Ἰάσονος,
 χρηστοῖσι ^{beneficent} δούλοις ^{servants} ξυμφορὰ ^{benefit} τὰ δεσποτῶν
 κακῶς ^{anxiis calamitatibus} πιτνόντα ⁱⁿ καὶ φρενῶν ^{anxiis} ἀνθάπτεται. 55
 ἐγὼ γὰρ ^{scilicet} εἰς ⁱⁿ τοῦτ' ἐκβέβηκ' ἀλγυδονός,
 ὥσθ' ^{quasi} ἡμέρος ^{die} μ' ^{ante} ὑπῆλθε ^{super} γῆ ^{terram} τε ^{et} κοῦραν ^{uxorem} ὧ
 λέξαι ^{scilicet} μολούσῃ ⁱⁿ δεῦρο ⁱⁿ δεσποίνης ⁱⁿ τύχης.

ΠΑΙΔΑΓΩΓΟΣ.

οὕτω γὰρ ^{wretched} ἡ ^{poor} ταλαινα ^{poor} παύεται ^{poor} γῶν ;

ΤΡΟΦΟΣ.

ζηλῶ σ' ^{scilicet} ἐν ⁱⁿ ἀρχῇ ⁱⁿ πῆμα ⁱⁿ κοῦδέπω ⁱⁿ μεσοῖ. 60

ΠΑΙΔΑΓΩΓΟΣ.

ὦ ^{misera} μωρος, εἰ ^{scilicet} χρὴ ^{scilicet} δεσπότης ^{scilicet} εἶπεν ^{scilicet} τόδε ·
 ὡς ^{scilicet} οὐδὲν ^{scilicet} οἶδε ^{scilicet} τῶν ^{scilicet} νεωτέρων ^{scilicet} κακῶν.

ΤΡΟΦΟΣ.

τί δ' ἔστιν, ὦ γεραίε ; μὴ φθόνει φράσαι.

ΠΑΙΔΑΓΩΓΟΣ.

οὐδέν · ^{scilicet} μετέγνων ^{scilicet} καὶ ^{scilicet} τὰ ^{scilicet} πρόσθ' ^{scilicet} εἰρημένα.

ΤΡΟΦΟΣ.

μή, ^{by} πρὸς ^{heard} γενείου, κρύπτει ^{you} σύνδουλον σέθεν
σιγὴν γάρ, εἰ ^{you} χρή, τῶνδε θήσομαι πέρι.

ΠΑΙΔΑΓΩΓΟΣ.

ἤκουσά του λέγοντος, οὐ δοκῶν κλύειν,
 πεσσοὺς προσελθὼν ἔνθα δὴ παλαιάτατοι
 θάσσουσι, ^{halloed} σελμὸν ἀμφὶ Πειρήνης ὕδωρ,
 ὡς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας
 σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
 Κρέων. ὁ μέντοι μῦθος εἰ σαφῆς ὅδε
 οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.

ΤΡΟΦΟΣ.

καὶ ταῦτ' ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει;

ΠΑΙΔΑΓΩΓΟΣ.

παλαιὰ καὶ νῦν λείπεται κηδευμάτων,
 1 4 3 2 6 7 5
 κούκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

ΤΡΟΦΟΣ.

we add
ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν *we add*
before νέον παλαιῶ, *we say before* πρὶν τόδ' ἐξηνητηκέναι.

ΠΑΙΔΑΓΩΓΟΣ.

ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε
δέσποιναν, ἡσυχάζε καὶ σίγα λόγον.

ΤΡΟΦΟΣ.

ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ ;
 οἴκοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
 ἀτὰρ κακός γ' ὢν εἰς φίλους ἀλίσκεται.

ΠΑΙΔΑΓΩΓΟΣ.

τίς δ' οὐχὶ θιγῶν ; ἄρτι γινώσκεις τόδε, 85
 ὡς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
 οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
 εἰ τοῦσδε γ' εὐνῆς οὐνεκ' οὐ στέργει πατήρ ;

ΤΡΟΦΟΣ.

ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
 σὺ δ' ὥς μάλιστα τοῦσδ' ἐρήμωσας ἔχε 90
 καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη·
 ἤδη γὰρ εἶδον ὅμμα νιν ταυρουμένην
 τοῖσδ' ὥς τι δρᾶσείουσιν· οὐδὲ παύσεται
 χόλου, σάφ' οἶδα, πρὶν κατασκήψαι τινα.
 ἐχθρούς γε μέντοι, μὴ φίλους, δρᾶσειέ τι. 95

ΜΗΔΕΙΑ.

ἰὼ,
 δύστανος ἐγὼ μελέα τε πόνων,
 ἰὼ μοί μοι, πῶς ἂν ὀλοίμαν ;

ΤΡΟΦΟΣ.

τόδ' ἐκείνο, φίλοι παῖδες· μήτηρ
 κινεῖ κραδίαν, κινεῖ δὲ χόλον.
 σπεύδετε θάσσον δώματος εἴσω,

καὶ μὴ ^{πειρᾶ}πελάσῃτ' ὀμματος ἐγγύς,
 μηδὲ προσέλθῃτ', ἀλλὰ φυλάσσεσθ'
 αἰγρίον ἦθος στυγεράν τε φύσιν
 φρενὸς αὐθάδους.

ἴτε νῦν, χωρεῖθ' ὥς τάχος εἴσω.

105

δῆλον δ' ἀρχῆς ἐξαιρόμενον
 νέφος οἰμωγῆς ὥς τάχ' ἀνάξει
 μείζονι θυμῷ· τί ποτ' ἐργάσεται
 μεγαλόσπλαγχνος δυσκατάπαυστος
 ψυχὴ δὴ χθεῖσα κακοῖσιν;

110

ΜΗΔΕΙΑ.

αἰαῖ.

ἔπαθον τλάμων ἔπαθον μεγάλων
 ἀξί' ὀδυρμῶν· ὦ κατάρατοι
 παῖδες ὀλοισθε στυγερὰς ματρὸς
 σὺν πατρὶ καὶ πᾶς δόμος ἔρροι.

ΤΡΟΦΟΣ.

ἰὼ μοί μοι. ἰὼ τλήμων.
 τί δέ σοι παῖδες πατρὸς ἀμπλακίας
 μετέχουσι; τί τούσδ' ἔχθεις; οἱμοί,
 τέκνα, μὴ τί πάθῃθ' ὥς ὑπεραλγῶ.
 δεινὰ τυράννων λήματα καὶ πως
 ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες
 χαλεπῶς ὄργας μεταβάλλουσιν.
 τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἰσοῖσιν
 κρεῖσσον· ἐμοὶ γοῦν, εἰ μὴ μεγάλως,
 ὀχυρῶς γ' εἴη καταγηράσκευν.

115

120

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
 τοῦνομα νικᾷ, χρῆσθαι τε μακρῶ
 λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
 οὐδένα καιρὸν δύναται θνητοῖς,
 μείζους δ' ἄτας, ὅταν ὀργισθῇ
 δαίμων, οἴκῳ ἀπέδωκεν.

125

130

ΧΟΡΟΣ.

Ἐκλύν φωνάν, ἔκλυν δὲ βοᾶν
 τὰς δυστάνου
 Κολχίδος, οὐδέ πω ἥπιος· ἀλλὰ, γέ-
 ραια, λέξον· ἐπ' ἀμφιπύλου γὰρ ἔ-
 σω μελαθρον γόνυ ἔκλυν· οὐδέ συν-
 ἥδομαι, ὦ γύναι, ἄλγεσι δάματος,
 ἐπεὶ μοι φίλον κέκρανται!

προφδ.

135

ΤΡΟΦΟΣ.

οὐκ εἰσὶ δομοὶ· φρουῶδα τάδ' ἤδη.
 τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,
 ἡ δ' ἐν θαλαμοῖς τηκεῖ βιοτὴν
 δεσποῖνα, φίλων οὐδενὸς οὐδὲν
 παραθαλπομένη φρένα μύθοις.

140

ΜΗΔΕΙΑ.

αἰαῖ·
 διὰ μου κεφαλᾶς φλόξ οὐρανία
 βαίῃ· τί δέ μοι ζῆν' ἐτι κέρδος;
 φεῦ φεῦ· θανάτῳ καταλυσαιμάν
 βιοτὰν στυγερὰν προλιπούσα.

145

— — — ΧΟΡΟΣ,
 αἰες, ὦ Ζεῦ καὶ γὰ καὶ φῶς, στρ.
 ἄχ' ἂν οἶαν ἄ δύσταγός
 μέλπει νύμφα ; 150
 τίς σοί ποτε τᾶς ἀπλάτου
 κοίτας ἔρος, ὦ ματαῖα,
 σπεύσει θανάτου τελευτάν ;
 μηδὲν τόδε λίσσου. μηδὲν
 εἰ δὲ σὸς πόσις 155
 καινὰ λέχη σεβίζει,
 κείνῳ τόδε μὴ χαράσσου·
 Ζεὺς σοι τόδε συνδικήσει.
 μὴ λίαν τάκου
 δυρομένα σὸν εὐνέταν.

ΜΗΔΕΙΑ.

ὦ μεγάλα Θέμι καὶ πότνι Ἄρτεμι, 160
 λεύσσεθ' ἅ πάσχω, μεγάλοις ὅρκους
 ἐνδησαμένα τὸν κατάρατον
 πόσιν ; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
 αὐτοῖς μελάβθοις διακναιομένους,
 οἳ γ' ἐμὲ πρόσθεν τολμῶσ' ἀδικεῖν. 165
 ὦ πάτερ, ὦ πόλις, ὦν ἀπενάσθην
 αἰσχροῦς τὸν ἐμὸν κτείνασα κάσιν.

ΤΡΟΦΟΣ.

κλύεθ' οἷα λέγει κάπιβοᾶται
 Θέμιν εὐκταίαν Ζῆν᾽ ἅ θ', ὃς ὅρκων

ΜΗΔΕΙΑ.

31

θητοῖς ταμίας ^{disfigure} ^{is considered} νενόμισται;
οὐκ ἔστιν ὅπως ἔν τιμι μικρῷ
δέσποινα ^{now} χόλον ^{will} καταπαύσει.

170

ΧΟΡΟΣ.

πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν
ἔλθοι μύθων τ' αὐδαθέντων
δέξαιτ' ὁμφάν,

ἀντ.

εἰ πῶς βαρυθυμον ὀργάν
καὶ λήμα φρενῶν μεθείη;
μήτοι τό γ' ἐμὸν πρόθυμόν.

175

φίλοισιν ἀπέστῶ.

ἀλλὰ ^{bas} ^{bas} βάσά γιν

180

δεῦρο πόρευσον οἴκων

ἔξω, φίλα καὶ τὰδ' αὐδα, = "say to me"

σπένυσσασα πρὶν τι κακῶσαι

τοὺς ἔσω· πένθος

γὰρ μεγάλως τόδ' ὀρμάται.

ΤΡΟΦΟΣ.

δράσω τὰδ'· ἀτὰρ φόβος εἰ πείσω

δέσποιναν ἐμήν·

185

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.

καίτοι τόκάδος δέργμα λεαίνης

ἀποταυρύνται δμῶσιν, ὅταν τις

μῦθον προφέρων πέλας ὀρμηθῇ.

σκαιοὺς δὲ λέγων κούδέν τι σοφούς

190

τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,

οὔτινες ὕμνους ἐπὶ μὲν θαλίαις

ἐπὶ τ' εἰλαπίναις καὶ παρὰ δειπνοῖς
 εὐροντο βίου τερπνὰς ἀκοάς·
 στρυγίους δὲ βροτῶν οὐδείς λύπας
 εὐρετο μούσῃ καὶ πολυχόρδοις
 ψδαῖς παύειν, ἐξ ὧν θάνατοι
 δειναί τε τύχαι σφάλλουσι δόμους.
 καίτοι τάδε μὲν κέρδος ἀκείσθαι
 μολπαῖσι βροτούς· ἵνα δ' εὐδείπνοι
 δαῖτες, τί μάτην τείνουσι βοήν;
 τὸ παρὸν γὰρ ἔχει τέριψιν ἀφ' αὐτοῦ
 δαιτὸς πλήρωμα βροτοῖσιν.

195

200

ΧΟΡΟΣ.

ἰαχὰν αἶον πολύστονον
 γόων, λιγυρά δ' ἄχρεα μογερά
 βοᾷ τὸν ἐν λέχει προδόταν κακόννυμφον·
 θεοκλυτεῖ δ' ἄδικα παθοῦσα
 τὰν Ζηνὸς ὀρκίαν θέμιν, ἃ νιν ἔβασεν
 Ἑλλάδ' ἐς ἀντίπορον
 δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
 πόντου κλῆδ' ἀπέραντον.

ἐπεδ.

205

210

ΜΗΔΕΙΑ.

Κορίνθιαι γυναῖκες, ἐξήλθον δόμων,
 μή μοι τι μέμψησθ'· οἶδα γὰρ πολλοὺς βροτῶν
 σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο,
 τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσυχίου ποδὸς
 δύσκλειαν ἐκτήσαντ' οὐ καὶ ῥαθυμίαν.
 δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,

215

ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς 220
 στυγεῖ δέδορκως, οὐδέν ἡδικημένους.
 χρή δέ ξενον μὲν καρτὰ προσχωρεῖν πόλει·
 οὐδ' ἀστον ἦνεσ' ὅστις ἀνθάδης γεγῶς
 πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο.
 ἐμοὶ δ' αἰεττον πρᾶγμα προσπεσὸν τόδε 225
 ψυχὴν διέφθαρκ'· οἰχομαι δὲ καὶ βίου
 χάριν μεθείσα κατθανεῖν χρήζω, φίλαι.
 ἔν' ᾧ γὰρ ἦν μοι πάντα, γινώσκεις καλῶς,
 κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
 πάντων δ' ὅσ' ἔστ' ἐμφυχα καὶ γνώμην ἔχει 230
 γυναικῆς ἐσμεν ἀθλιώτατον φυτὸν·
 ἅς πρῶτα μὲν δεῖ χρημάτῳ ὑπερβολῇ
 πόσις πρίασθαι δεσπότην τε σώματος
 λαβεῖν· κακρῷ γὰρ τοῦτ' ἔτ' ἀλγίον κακόν· (·)
 καὶ τῷδ' ἀγῶν μεγίστος, ἢ κακὸν λαβεῖν 235
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγὰι
 γυναιξίν, οὐδ' οἷόν τ' ἀνῆλθαι πόσιν.
 εἰς καινὰ δ' ἤθη καὶ νόμους ἀφιγμέην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἰκοθεν,
 ὅτ' ᾧ μάλιστα χρήσεται συνενέτη. 240
 καὶ μὲν τάδ' ἡμῖν ἐκπονδόμεναισιν εὖ
 πόσις ξυνοικῇ μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰών· εἰ δὲ μή, θανεῖν χρεών.
 ἀνὴρ δ' ὅταν τοῖς ἐνδον ἄχθῃται ξυνών,
 ἔξω μολῶν ἔπαυσε καρδίαν ἄσης, 245
 ἢ πρὸς φίλον τιν' ἢ πρὸς ἡλικας τραπέϊς·
 ἡμῶν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
 λέγουσι δ' ἡμᾶς ὡς ἀκύνδων βίον

ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορί·
 κακῶς φρονεῖντες· ὥς τρίς ἂν παρ' ἀσπίδα 250
 στήναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἅπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σέ καμ' ἤκει λόγος·
 σοὶ μὲν πόλις θ' ἦδ' ἐστὶ καὶ πατρὸς δόμοι
 βίου τ' ὄνησις καὶ φίλων συνουσία,
 ἐγὼ δ' ἐρήμος ἄπολις οὖσ' ὑβρίζομαι 255
 πρὸς ἀνδρός, ἐκ γῆς βαρβάρου λελησμένη
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῇ
 μεθορμίσασθαι τῆσδ' ἔχονσα συμφοράς.
 τοσόνδε δ' ἐκ σου τυγχάνειν βουλήσομαι,
 ἦν μοι πόρος τις μηχανῇ τ' ἐξευρεθῇ 260
 πόσιν δίκηκ τῶνδ' ἀντιτίσασθαι κακῶν
 τὸν δόντα τ' αὐτῷ θυγατέρ' ἢ τ' ἐγγέματό,
 σιγᾶν. γυνὴ γὰρ ἅλλα μὲν φόβου πλεῖα,
 κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
 ὅταν δ' ἐς εὐνὴν ἡδικημένη κυρῇ, 265
 οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

ΧΟΡΟΣ.

δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
 Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.
 ὀρῶ δὲ καὶ Κρέοντα, τῆσδ' ἀνακτα γῆς,
 στείχοντα, καινῶν ἄγγελον βουλευμάτων. 270

ΚΡΕΩΝ.

σέ τὴν σκυθρωπὸν καὶ πόσε θυμουμένην,
 Μήδειαν, εἶπον τῆσδε γῆς ἔξω περᾶν
 φύγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,

καὶ μή τι μέλλειν· ὡς ἐγὼ βραβεὺς λόγον
 τοῦδ' εἰμί, κούκ ἄπειμι πρὸς δόμους πάλιν 275
 πρὶν ἂν σε γαίᾳς τερμόνων ἐξω βάλαι.

ΜΗΔΕΙΑ.

αἰαὶ· πανώλης ἡ ταλαῖν' ἀπόλλυμαι.
 ἐχθροὶ γὰρ ἐξίασι πάντα δὴ καλῶν,
 κοῦκ ἔστιν αἴτης εὐπρόσοτος ἐκβασίς.
 ἐρησόμεαι δὲ καὶ· κακῶς πάσχουσ' ὅμως, 280
 τίνος μ' ἑκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡΕΩΝ.

δέδοικά σ', οὐδὲν δεῖ παραμπεχεῖν λόγους,
 μή μοί τι δράσης παῖδ' ἀνήκεστον κακόν.
 συμβάλλεται δὲ πολλὰ τρῶδε δειμάτος·
 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἰδρὶς, 285
 λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.
 κλύω δ' ἀπειλεῖν σ', ὡς ἀπαγγέλλουσί μοι,
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
 δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
 κρείσσον δέ μοι νῦν πρὸς σ' ἀπεχθεσθαι, γύναι, 290
 ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

ΜΗΔΕΙΑ.

φεῦ φεῦ·
 οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
 ἐβλαψε δοξα μεγάλα τ' εἰργασταὶ κακά.
 χρὴ δ' οὐποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς· 295
 χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας.

φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων ἀοφά
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι.
 τῶν δ' αὖ δοκούντων εἶδέναι τι ποικίλον 300
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεί.
 ἐγὼ δὲ καὐτὴ τῆσδε κοινωνῶ τύχης.
 σοφῇ γὰρ οὔσα τοῖς μὲν εἰμ' ἐπίφθονος,
 [τοῖς δ' ἡτυχαία, τοῖς δὲ θατέρου τρόπου,]
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφῇ. 305
 σὺ δ' αὖ φοβεῖ με μὴ τι πλημμελὲς πάθης·
 οὐχ ᾧδ' ἔχει μοι, μὴ τρέσσης ἡμᾶς, Κρέον,
 ὥστ' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.
 τί γὰρ σὺ μ' ἡδίκηκας; ἐξέδου κόρην
 ὅτῳ σε θυμὸς ἤγεν. ἀλλ' ἐμὸν πόσιν 310
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἑατέ μ' οἰκεῖν. καὶ γὰρ ἡδικημένοι
 σιγησόμεσθα, κρεισσόνων νικώμενοι. 315

ΚΡΕΩΝ.

λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' εἴσω φρενῶν
 ὀρρωδία μοι μὴ τι βουλευῆς κακόν·
 τοσῶδε δ' ἤσσον ἢ πάρος πέποιθά σοι·
 γυνὴ γὰρ ὀξύθυμος, ὥς δ' αὐτως ἀνὴρ,
 ῥᾶων φυλάσσειν ἢ σιωπηλὸς σοφός. 320
 ἀλλ' ἔξιθ' ὥς τάχιστα, μὴ λόγους λέγε·
 ὥς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν, οὔσα δυσμενῆς ἐμοί.

ΜΗΔΕΙΑ.

μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡΕΩΝ.

λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ. 325

ΜΗΔΕΙΑ.

ἀλλ' ἐξέλας με κούδεν αἰδέσσει λιτὰς;

ΚΡΕΩΝ.

φιλῶ γὰρ οὐ σέ μᾶλλον ἢ δόμους ἐμούς.

ΜΗΔΕΙΑ.

ὦ πατρίς, ὥς σου κάρτα νῦν μνείαν ἔχω.

ΚΡΕΩΝ.

πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολύ.

ΜΗΔΕΙΑ.

φεῦ φεῦ· βροτοῖς ἔρωτες ὥς κακὸν μέγα. 330

ΚΡΕΩΝ.

ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.

ΜΗΔΕΙΑ.

Ζεῦ, μὴ λάθοι σε τῶνδ' ὅς αἴτιος κακῶν.

ΚΡΕΩΝ.

ἔρπ', ὦ μάταία, καὶ μὲ ἀπάλλαξον πόνων.

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίβη.

335

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

ὄχλον παρέξεις, ὡς ἔοικας, ὦ γύναι.

ΜΗΔΕΙΑ.

φευξόμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν με μείναι τήνδ' ἑάσον ἡμέραν
καὶ ξυμπεράναι φροντίδ' ἣ φευξόμεθα,
παισὶν τ' ἀφορμὴν τοῖς ἑμοῖς, ἐπεὶ πατήρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατήρ
πέφυκας· εἰκὸς δ' ἐστὶν εὐνοϊᾶν σ' ἔχειν.
τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξόμεθα,
κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

340

345

ΚΡΕΩΝ.

ἤκιστα τοῦμόν λῆμ' ἔφν τυραννικόν,
 αἰδοῦμενος δὲ πολλὰ δὴ διέφθορα ·
 καὶ νῦν ὁρῶ μὲν ἑξαμαρτάνων, γύναι, 350
 ὁμῶς δὲ τεύξει τοῦδε · προυννέπω δέ σοι,
 εἴ σ' ἡ' πιούσα λαμπὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τέρμωνων χθονός,
 θανεῖ · λελέκται μῦθος ἀψευδῆς ὁδε.
 [νῦν δ', εἰ μένιν δεῖ, μίμν' ἐφ' ἡμέραν μίαν · 355
 οὐ γάρ τι δράσαιοι δεινὸν ὦν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

δυστάνε γύναι,
 φεῦ φεῦ, μέλεα τῶν σῶν ἀχέων.
 ποῖ ποτε τρέψει; τίνα πρὸς ξενίαν
 ἢ δόμον ἢ χθόνα σωτήηρα κακῶν 360
 ἐξευρήσεις;
 ὥς εἰς ἀπὸρόν σε κλύδωνα θεός,
 Μῆδεία, κακῶν ἐπόρευσεν.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ · τίς ἀντερεῖ;
 ἀλλ' οὔτι ταύτῃ ταῦτα μὴ δοκεῖτέ πω. 365
 ἔτ' εἰς ἀγῶνες τοῖς νεωστὶ νυμφίοις,
 καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θάπτεισάι ποτε,
 εἰ μὴ τι κερδαίνουσιν ἢ τεχνωμένην;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370

ὁ δ' εἰς τοσούτον μωρίας ἀφίκετο,
 ὥστ', ἐξὸν αὐτῷ τὰ μ' ἐλεῖν βουλευμάτα
 γῆς ἐκβαλόντι, τήνδ' ἀφήκεν ἡμέραν
 μείναι μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
 πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς
 οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα θυμφικὸν πυρὶ,
 ἢ θηκτὸν ὥσω φάσγανον δι' ἡπάτος,
 σιγῇ δόμους εἰσβάσ' ἵν' ἐστρωταὶ λέχος. 380
 ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς χέλων.
 κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
 εἶεν.
 καὶ δὴ τεθνήασι· τίς με δέξεται πόλις;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
 ξένος παρασχὼν ῥύσεται τοῦμόν δέμας;
 οὐκ ἔστι. μείνας' οὖν ἔτι σμικρὸν χρόνον,
 ἣν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῇ,
 δόλῳ μέτεμι τόνδε καὶ σιγῇ φόνον. 390
 ἣν δ' ἐξελαύνη ξυμφορὰ μ' ἀμήχανος,
 αὐτὴ ξίφος λαβοῦσα, κεῖ μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβων
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395
 Ἑκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμόν ἀलगυνεῖ κέαρ.

πικρούς δ' ἐγὼ σφιν καὶ λυγρούς θήσω γάμους,
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
 ἀλλ' εἶα· φείδου μηδὲν ὧν ἐπίστασαι,
 Μῆδεια, βουλευούσῃ καὶ τεχνώμενῃ.
 ἔρπ' εἰς τὸ δεινόν· νῦν ἀγὼν ἐφύχιας.
 ὁρᾷς ἂ πάσχεις; οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις, τοῖς τ' Ἰάσονος γάμοις,
 γέγωσαν ἐσθλοῦ πατρὸς Ἥλιου τ' ἄπο.
 ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμέν
 γυναῖκες, εἰς μὲν ἐσθλ' ἀμνηχανώταται,
 κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟΡΟΣ.

Ἄνω ποταμῶν ἱερῶν χῶρουσι παγαί,
 καὶ δίκᾳ καὶ πάντα πάλιν στρέφεται.
 ἀνδράσι μὲν δολίαι βουλαί, θεῶν δ'
 οὐκέτι πίστις ἄραρεν
 τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν στρέψουσι φάμαι
 ἔρχεται τιμὰ γυναικείῳ γένει·
 οὐκέτι δυσκέλαδος φάμα γυναικας ἔξει.

μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδᾶν
 τὰν ἐμὰν ὑμνεῦσαι ἀπίστοσύναν.
 οὐ γὰρ ἐν ἀμετέρα γνώμα λύρας
 ὅπασε θέσπιν αἰοιδᾶν
 Φοῖβος, ἀγῆτωρ μελέων· ἐπεὶ ἀντάχῃσ' ἂν ὕμνον
 ἀρσένων γέννα· μακρὸς δ' αἰὼν ἔχει
 πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν.

^{mad} σὺ δ' ἐκ μὲν οἴκων πατρώων ἐπλευσας ^{στρ. β'.}
 μαινομένα κραδίᾳ, διδυμάς, ὀρίσασα πόντου
 πέτρας· ἐπὶ δὲ ξένα
 ναίεις χθονί, τὰς ἀνάνδρου ^{widowed}
 κοίτας ὀλέσασα λέκτρον, ^{shelt-}
^{wretched} τάλαινα, φυγὰς δὲ χώρας
 ἄτιμος ἐλαύνει. ^{you are driven}

435

βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδώς ^{ἀντ. β'.}
 Ἑλλάδι τῇ μεγάλη μένει, αἰθερία δ' ἀνέπτα. ^{you, how away}
 σοὶ δ' οὔτε πατὴρ δόμοι,
 δύστανε, μεθορμίσασθαι
 μόχθων πάρα, τῶν δὲ λέκτρων
 ἄλλα βασιλεία κρείσσων
 δόμοις ἐπανέστα.

445

ΙΑΣΩΝ.

Οὐ νῦν κατείδον πρῶτον ἀλλὰ πολλάκις
 τραχεῖαν ὀργὴν ὡς ἀμήχανον κακόν.
 σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
 κούφως φερούσῃ κρείσσόνων βουλευμάτα,
 λόγων ματαίων οὐνεκ' ἐκπεσεῖ χθονός. ⁴⁵⁰
 κάμοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ
 λέγουσ' Ἰάσων ὡς κάκιστός ἐστ' ἀνὴρ·
 ἂ δ' εἰς τυράννους ἐστὶ σοὶ λελεγμένα,
 πᾶν κέρδος ἡγοῦ ζήμιουμένη φυγῇ.
 κἀγὼ μὲν αἰεὶ βασιλέων θυμούμενων ⁴⁵⁵
 ὀργὰς ἀφῆρουν καὶ σ' ἐβουλόμην μένειν·
 σὺ δ' οὐκ ἀνίεις μωρίας, λέγουσ' αἰεὶ

κακῶς ^{what is} τυράννους· τοιγὰρ ^{what is} ἐκπέσει χθονός.
 ὁμως ^{what is} δὲ ^{what is} κακῶς τῶνδ', οὐκ ^{what is} ἀπείρηκός φίλοις
 ἦκω, τὸ σὸν δὲ ^{what is} προσκοπούμενος, γύναι, 460
 ὥς μήτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς
 μήτ' ^{what is} ἐνδοῆς τού· πόλλ' ^{what is} ἐφέλκεται ^{what is} φυγῇ ^{what is} ταῖσιν
 κακὰ ^{what is} ξὺν αὐτῇ· καὶ γὰρ εἰ ^{what is} σύ με ^{what is} στυγεῖς,
 οὐκ ^{what is} ἂν ^{what is} δυναίμην σοὶ κακῶς φρονεῖν ποτέ.

ΜΗΔΕΙΑ.

ὦ ^{what is} παγκάκιστε, τοῦτο γὰρ σ' εἶπεῖν ἔχω 465
 γλώσση μέγιστον εἰς ^{what is} ἀνανδρίαν κακόν,
 ἦλθες πρὸς ἡμᾶς, ἦλθες, ^{what is} ἔχθιστος γεγώς·
 [θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει·]
 οὔτοι ^{what is} θράσος τόδ' ἐστὶν οὐδ' ^{what is} εὐτολμία,
 φίλους ^{what is} κακῶς ^{what is} δράσαντ' ^{what is} ἐναντίον βλέπειν, 470
 ἀλλ' ἡ ^{what is} μεγίστη τῶν ἐν ἀνθρώποις νόσων ^{what is} δόξα
 πασῶν, ἀναίδει· εὖ δ' ἐποίησας μολῶν.
 ἐγὼ τε γὰρ ^{what is} λέξασα ^{what is} κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ ^{what is} πρώτων ^{what is} πρώτον ^{what is} ἄρξομαι λέγειν. 475
 ἔσωσά σ', ὥς ἴσασιν Ἑλλήνων ὅσοι
 ταῦτόν συνεισέβησαν Ἀργῶν ^{what is} σκάφος,
 πεμφθέντα ταύρων πυρπνόων ἐπιστάτην
 ζεύγλαισι καὶ σπερδύντα θανάσιμον γυῖν·
 δράκοντα δ', ὃς ^{what is} πάγχρυσον ^{what is} ἀμπέχων ^{what is} δέρασ' 480
 σπείραις ^{what is} ἔσωξε ^{what is} πολυπλόκοις ^{what is} αὐτῆς ὦν,
 κτείνας ^{what is} ἀνέσχον ^{what is} σοὶ ^{what is} φάος ^{what is} σωτήριον,
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμούς
 τὴν Πηλιῶτιν εἰς Ἴωλκὸν ἰκόμην

σὺν σοί, πρόθυμος μᾶλλον ἢ σοφώτερα, 485
 Περίαν τ' ἀπέκτειν', ὥσπερ ἀλχιστον θανεῖν,
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξεῖλον φόβον.
 καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
 προὔδωκας ἡμᾶς, καὶνὰ δ' ἐκτίσω λέχη
 παίδων γεγώτων· εἰ γὰρ ἦσθ' ἄπαις ἔτι, 490
 συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
 ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 ἢ θεοὺς νομίζεις τοὺς τότε οὐκ ἄρχειν ἔτι,
 ἢ καὶνὰ κείσθαι θέσμ' ἐν ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθ' αἰεὶ εἰς ἔμ' οὐκ εὖορκος ὢν. 495
 φεῦ δεξιὰ χεῖρ, ἧς σὺ πόλλ' ἐλαμβάνου
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν
 ἄγ'· ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι, *have failed in*
 δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς; 500
 ὅμως δ'· ἐρωτηθεὶς γὰρ αἰσχύων φανεί.
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,
 οὓς σοὶ προδοῦσα καὶ πάτραν, ἀφικόμην;
 ἢ πρὸς ταλαίνας Πελιαῖδας; καλῶς γ' ἂν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 505
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις
 ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με, πολλαῖς μακαρίαν ἂν Ἑλλάδα
 ἔβηκας ἀντὶ τῶνδε· θαυμαστόν δέ σε 510
 ἔχω πόσι καὶ πιστὸν ἢ τάλαν' ἐγώ,
 εἰ φεύξομαι γε γαῖαν ἐκβεβλημένη, *cast out*
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις.

καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλασθαί παιῖδας ἢ τ' ἔσυσά σε. 515
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὅς κ' ἱβδηλος ἦ
 τέκμηρ' ἀνθρώποισιν ὅπασας σαφῆ
 ἀνδρῶν δ' ὅτ' ἔχῃ τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτήρ ἐμπέφυκε σώματι;

ΧΟΡΟΣ.

δευή τις ὀργή καὶ δυσίατος πέλει,
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν. 520

ΙΑΣΩΝ.

δεῖ μ', ὡς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
 ἄκροισι λαίφους κρασπέδοις ὑπεκδράμειν
 τὴν σὴν στόμαργον, ὦ γύναι, γλωσσοαλγίαν. 525
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πύργοις χάριν,
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε καὶ ἀνθρώπων πόσιν.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπιφθονος
 λόγος διελθεῖν, ὡς Ἔρως σ' ἠνάγκασε 530
 τόξοις ἀφύκτοις τοῦμόν ἐκσῶσαι δέμας.
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
 ὅπη γὰρ οὖν ὠνήσας, οὐ κακῶς ἔχει.
 μεῖζω γε μέντοι τῆς ἐμῆς σωτηρίας
 εἰληφας ἢ δέδωκας, ὡς ἐγὼ φράσω. 535
 πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
 γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·

πάντες δέ σ' ἤσθοντ' οὔσαν Ἑλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἑσχατοῖς 540
ὄροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ πῖσημος ἡ τύχη γένοιτό μοι.

τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι 545
ἔλεξ'. ἄμιλλαν γὰρ σὺ προύθηκας λόγων.

ἃ δ' εἰς γάμους μοι βασιλικούς ^{ἔγωγε λαμβάνω} ^{καὶ σέθεν} ^{κεν} ^{καὶ}
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
ἔπειτα σῶφρων, εἴτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἄλλ' ἔχ' ἡσυχος. 550

ἐπεὶ μετέστην δεῦρ' ἁλκίας χθονὸς
πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους ^{ἐνένοον}
τί τοῦδ' ἂν εὐρημ' εὐρον εὐτυχέστερον, ^{καὶ}
ἢ παῖδα γῆμαι βασιλέως φygας γεγώς;

οὐχ, ἦ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος, 555
καὶ νύμφης ἡμέρῳ πεπληγμένος,

οὐδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·

ἄλῃς γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·

ἀλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς
καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι 560

πένητα φεύγει πᾶς τις, ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξιώως δόμων ἐμῶν,

σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
εἰς ταῦτ' ἰσθύνει καὶ ξυναρτῆσας γένος

εὐδαιμονοίην. σοὶ τε γὰρ παίδων τί δεῖ; 565

ἐμοὶ τε λύει τοῖσι μέλλουσιν τέκνοις

τὰ ζῶντ' ὄνῃσαι. μὲν βεβούλευμαι κακῶς;

οὐδ' ἂν σὺ φαίης, εἰ σε μὴ ^{could you say} κνίζοι λέχος.
 ἀλλ' εἰς τοσοῦτον ἤκεθ' ὥστ' ὀρθοῦμένης
 εὐνῆς ^{and} γυναικες ^{and} πάντ' ἔχειν νομίζετε, 570
 ἣν δ' αὖ γένηται ^{and} ξυμφορά ^{and} τις εἰς λέχος,
 τὰ λῶστα καὶ καλλίστα ^{and} πολεμιώτατα
 τίθεσθε. ^{and} χρῆν γὰρ ἄλλοθεν ποθεν βροτοὺς
 παῖδας τεκνούσθαι, ^{and} θῆλυ δ' οὐκ εἶναι γένος. } Good!
 χούτως ἂν οὐκ ἦν οὐδέν, ^{and} ἀνθρώποις κακόν. 575

ΧΟΡΟΣ.

Ἰάσον, εὐ μὲν τούσδ' ἐκόσμησας λόγους·
 ὅμως δ' ἔμοιγε, κεῖ παρὰ γνώμην ἐρῶ,
 δοκεῖς προδοῦν σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗΔΕΙΑ.

ἦ πολλά πολλοῖς εἰμι διάφορος βροτῶν.
 ἐμοὶ γὰρ ὅστις ἄδικος ὦν σοφὸς λέγειν 580
 πέφυκε, πλείστην ζημίαν ὀφλισκάκει,
 γλώσση γὰρ αὐχῶν τᾶδικ' εὖ περιστελεῖν,
 τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἀγὰν σοφός.
 ὥς καὶ σὺ μὴ νῦν εἰς ἐμ' εὐσχήμων γένῃ
 λέγειν τε δεινός· ἐν γὰρ ἔκτενεί σ' ἔπος. 585
 χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με
 γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑΣΩΝ.

καλῶς γ' ἂν οὖν σὺ τῷδ' ὑπηρετέις λόγῳ,
 εἰ σοὶ γάμον κατέϊπον, ἥτις οὐδὲ νῦν
 τολμᾷς μεθεῖναι καρδιάς μέγαν χόλον.

ΜΗΔΕΙΑ.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξον ἐξεβαίνέ σοι.

ΙΑΣΩΝ.

εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς οὐνεκα
γῆμαί με λέκτρα βασιλέων ἃ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλω 595
σέ καί, τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
μηδ' ὀλβος ὅστις τὴν ἐμὴν κνίξοι φρένα.

ΙΑΣΩΝ.

οἶσθ' ὥς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μὴ σοι λυπρὰ φαιnéσθω ποτέ,
μηδ' εὐτυχούσα, δυστυχῆς εἶναι δόκει. 600

ΜΗΔΕΙΑ.

ὑβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τὰδ' εἶλου· μηδέν' ἄλλον αἰτιῶ. 605

ΜΗΔΕΙΑ.

τί δρῶσα; μὼν γαμοῦσα καὶ προδοῦσά σε;

ΙΑΣΩΝ.

οὐκ ἐστὶν
 ἀρὰς *with the word* τυράννοις *imprescati* ἀνοσίους ἀρωμένη.

ΜΗΔΕΙΑ.

οὐκ ἐστὶν
 καὶ σοῖς ἀραῖα γ' οὔσα τυγχάνω δόμοις.

ΙΑΣΩΝ.

ὥς οὐ *διαφέρει* κρινούμαι τῶνδ' *ἐν* σοὶ τὰ πλείονα.
 ἀλλ' εἴ τι βούλει παισὶν ἢ στυγερῆς φυγῆς 610
as an προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ'· ὥς ἑτοίμος *ἀφθόνως* δοῦναι χερὶ
 ξένους τε πέμπειν *τῶν* συμβολ', οἳ δράσουσί σ' εὖ.
 καὶ ταῦτα μὴ θέλουσα *will be foolish* μωρανεῖς, γύναι·
οὐκ ἐστὶν λήξασα δ' ὀργῆς *have* κερδανεῖς ἀμείνονα. 615

ΜΗΔΕΙΑ.

οὐτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἂν,
 οὐτ' ἂν τι δεξαίμεσθα, μήθ' ἡμῖν δίδου·
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑΣΩΝ.

ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
 ὥς πάνθ' ὑπουργεῖν σοὶ τε καὶ τέκνοις θέλω· 620
 σοὶ δ' οὐκ ἀρέσκει τὰ γὰθ', ἀλλ' αὐθαδία
 φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεὶ πλέον.

ΜΗΔΕΙΑ.

λέγουσι
 χῶρει· *in place of* πόθω γὰρ τῆς νεοδμήτου κόρης
οὐκ ἐστὶν αἰρεῖ χρονίζων δωμάτων ἐξώπιος·

νύμφευ· ἴσως γάρ· σὺν θεῷ δ' εἰρήσεται·
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον.

625

ΧΟΡΟΣ.

Ἐρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἄλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὐχαρίς οὕτως.
μήποτ', ὦ δέσποινα, ἐπ' ἐμοὶ χρυσέων τόξων ἐφείησ'
ἡμέρῳ χρίσασθ' ἀφυκτον οἰστόν.

631

στέργοι δέ με σωφροσύνα, δῶρήμα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκόρεστά τε νείκη,
θυμὸν ἐκπλήξας ἑτέροις ἐπὶ λέκτροις,
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβί-
ζουσ' ὀξύφρων κρίνοι, λέχη γυναικῶν.

639

ὦ πατρίς, ὦ δάματα, μὴ
δῆτ' ἀπόλις γενοίμαν
τὸν ἀμηχανίας ἔχουσα δυσπέρατον αἰῶν', οἰκτρότατον
ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην
ἀμέραντ' ἀνδ' ἐξανύσασα· μοχθῶν δ' οὐκ ἄλλος ὑπερθεν ἢ
γὰρ πατρίας στέρεσθαι.

647

652

εἶδομεν, οὐκ ἐξ ἑτέρων
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ὥκτισεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὀλοῖθ', ὅτῳ πάρεστι

ἀντ. α'.

στρ. β'.

655

ΜΗΔΕΙΑ.

51

μη φίλους τιμᾶν, καθαρὰν ἀνοίξαντα κλῆδα φρενῶν·
ἐμοὶ
μὲν φίλος οὐποτ' ἔσται.

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωεῖν φίλους.

ΜΗΔΕΙΑ.

ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίωνος,
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον;

ΑΙΓΕΥΣ.

Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗΔΕΙΑ.

τί δ' ὀμφαλὸν γῆς θεσπιωδὸν ἐστάλης;

ΑΙΓΕΥΣ.

παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗΔΕΙΑ.

πρὸς θεῶν, ἄπαις γὰρ δεῦρ' αἰὲ τείνεις βίον;

ΑΙΓΕΥΣ.

ἄπαιδές ἐσμεν, δαίμονός τινος, τύχη.

ΜΗΔΕΙΑ.

δάμαρτος οὐσης, ἥ λέχους ἄπειρος ὦν;

ΑΙΓΕΥΣ.

οὐκ ἐσμὲν εὐνῆς ἀζύγες ^{desult.}γαμηλίου.

ΜΗΔΕΙΑ.

τί δῆτα Φοῖβος εἶπέ σοι, παίδων ^{concerning}πέρη;

ΑΙΓΕΥΣ.

σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ^{from experience}ἐπη. 675

ΜΗΔΕΙΑ.

θέμις μὲν ἡμᾶς ^{desult.}χρήσιμον εἰδέναι θεοῦ;

ΑΙΓΕΥΣ.

μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗΔΕΙΑ.

τί δῆτ' ἐχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙΓΕΥΣ.

ἀσκού ⁴με τὸν προύχοντα μὴ λύσαι ⁵πόδα —

ΜΗΔΕΙΑ.

πρὶν ἂν τί δράσης ἢ τίν' ἐξίκη ^{causit}χθόνα; 680

ΑΙΓΕΥΣ.

πρὶν ἂν πατρώαν αὐθις ^{desult.}ἐστῖαν ^{causit}μόλω.

ΜΗΔΕΙΑ.

σὺ δ' ὥς τί ^{desult.}χρήζων ^{causit}τήνδε ναυστολεῖς ^{causit}χθόνα;

ΑΙΓΕΥΣ.

Πιθεύς τις ἔστι γῆς ἄναξ Τροϊζηνιάς.

ΜΗΔΕΙΑ.

παῖς, ὡς λέγουσι, Πέλοπος ^{must have} εὐσεβέστατος.

ΑΙΓΕΥΣ.

τούτῃ θεοῦ μάντευμα κοινῶσαι θέλω.

685

ΜΗΔΕΙΑ.

σοφὸς γὰρ ἀνὴρ καὶ ^{happy} τριβῶν τὰ τοιάδε.

ΑΙΓΕΥΣ.

κάμοί γε πάντων ^{at last} φίλτατος ^{happy} δορυξένων.

ΜΗΔΕΙΑ.

ἀλλ' ^{no longer} εὐτυχοῖς καὶ ^{now} τύχοις ὅσων ^{lost} ἐράς.

ΑΙΓΕΥΣ.

τί γὰρ σὸν ὄμμα ^{and} χρώς τε συντέτηχ' ὅδε;

ΜΗΔΕΙΑ.

Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις.

690

ΑΙΓΕΥΣ.

τί φῆς; σαφῶς μοι σὰς φράσον δυσθυμίας.

ΜΗΔΕΙΑ.

ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθόν.

ΑΙΓΕΥΣ.

τί ^{τινὸς} χρήμα δράσας; φράζε μοι ^{ποῦ ἀπὸ} σαφέστερον.

ΜΗΔΕΙΑ.

γυναῖκ' ἐφ' ^{ἐν} ἡμῖν δεσπότην δόμων ἔχει.

ΑΙΓΕΥΣ.

ἦ που τετόλμηκ' ἔργον ^{τοῦτο} αἰσχιστόν τόδε;

695

ΜΗΔΕΙΑ.

σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.

πότερον ^{ἐνδεσμεύει} ἐρασθεῖς ἢ σὸν ^{ἐν} ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ^{ἔστι} ἐφ' φίλοις.

ΑΙΓΕΥΣ.

ἴτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν τυράννων ^{ἐκ} κῆδος ἡράσθη λαβεῖν.

700

ΑΙΓΕΥΣ.

δίδωσι δ' αὐτῷ τίς; ^{πότερ} πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῇσδε γῆς Κορινθίας.

ΑΙΓΕΥΣ.

^{for-dona-tu} συγγνώστ' ἄγαν ἄρ' ἦν σε ^{to-let} λυπείσθαι, γύναι.

ΜΗΔΕΙΑ.

ὄλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.

ΑΙΓΕΥΣ.

πρὸς τοῦ; τόδ' ἄλλο καινὸν αὐ λέγεις κακόν. 706

ΜΗΔΕΙΑ.

Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.

ΑΙΓΕΥΣ.

^{allow} ἔἴδ' Ἰάσων; οὐδὲ ταῦτ' ^{to-let} ἐπῆνεσα.

ΜΗΔΕΙΑ.

λόγῳ μὲν οὐχί, ^{to-let} καρτερεῖν δὲ βούλεται.
 ἀλλ' ^{to-let} ἄντομαί σε τῆσδε πρὸς γενειάδος
 γονάτων τε τῶν σῶν ^{to-let} ἱκεσία τε γίγνομαι, 710
 οἰκτεῖρον οἰκτεῖρόν με τὴν δυσδαίμονα
 καὶ μὴ μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,
 δέξαι δὲ χώρα καὶ δόμοις ἐφέστιον.
 οὕτως ἔρως σοι πρὸς θεῶν τελεσφόρος
 γένοιτο παίδων, καὐτὸς ὀλβίός θάνοις. 715
 εὐρημα δ' οὐκ οἶσθ' οἷον εὐρηκας τόδε·
 παύσω δέ σ' ὄντ' ἄπαιδα καὶ παίδων γονὰς
 σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

ΑΙΓΕΥΣ.

πολλῶν ἑκατὶ τήνδε σοὶ δοῦναι χάριν,
 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 729
 ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
 εἰς τοῦτο γὰρ δὴ φρουδός εἰμι πᾶς ἐγώ.
 οὕτω δ' ἔχει μοι· σοῦ μὲν ἔλθουσης, χθόνα,
 πειράσομαί σου προξενεῖν, δίκαιος ὢν.
 [τοσόνδε μέντοι σοὶ προσημαινῶ, γύναι· 728
 ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
 αὐτὴ δ' ἂν περ εἰς ἐμούς ἐλθῇς δόμους,
 μενεῖς ἄστυλος κοῦ σε μὴ μεθῶ τι·]
 ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλασσον πόδα·
 ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 730

ΜΗΔΕΙΑ.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
 τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ἢ τί σοὶ τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρός ἐστὶ μοι δόμος
 Κρέων τε. τούτοις δ', ὀρκίοισι μὲν ζυγείς, 735
 ἄγουσιν οὐ μεθεῖν ἂν ἐκ γαίας ἐμέ·
 λόγοις δὲ συμβᾶς καὶ θεῶν ἀνώματος,
 φίλος γένοι' ἂν κἀπικηρυκεύματα
 τάχ' ἂν πίθῃ σε· τὰμὰ μὲν γὰρ ἀσθενῇ,
 τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός. 740

ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν.
 ἀλλ' εἰ δοκεῖ σοι, δρᾶν τὰδ' οὐκ ἀφίσταμαι.
 ἐμοὶ τὲ γὰρ τὰδ' ἐστὶν ἀσφαλέςτατα,
 σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
 τὸ σὺν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεοῦς. 745

ΜΗΔΕΙΑ.

ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
 τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἐμ' ἐκβαλεῖν ποτε,
 μήτ' ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
 χρῆζῃ, μεθήσειν ζῶν ἐκούσίῳ τρόπῳ. 750

ΑΙΓΕΥΣ.

ὄμνυμι Γαῖαν Ἥλιου θ' ἄγνον σέβας
 θεοῦς τε πάντας ἐμμένειν ἅ σου κλύω.

ΜΗΔΕΙΑ.

ἀρκεῖ· τί δ' ὀρκῶ τῷδε μὴ ῥ' μμένων πάθοις;

ΑΙΓΕΥΣ.

ἂ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν. 755

ΜΗΔΕΙΑ.

πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.

ΚΡΕΩΝ.

τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βία.

335

ΜΗΔΕΙΑ.

μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον —

ΚΡΕΩΝ.

ὄχλον παρέξεις, ὥς ἔοικας, ὦ γύναι.

ΜΗΔΕΙΑ.

φευξοῦμεθ'· οὐ τοῦθ' ἱκέτευσα σοῦ τυχεῖν.

ΚΡΕΩΝ.

τί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χθονός;

ΜΗΔΕΙΑ.

μίαν με μείναι τήνδ' ἔασον ἡμέραν
καὶ ξυμπερᾶναι φροντίδ' ἣ φευξοῦμεθα,
παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
οἴκτειρε δ' αὐτούς· καὶ σὺ τοι παίδων πατὴρ
πέφυκας· εἰκὸς δ' ἐστὶν εὐνοιάν σ' ἔχειν.
τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξοῦμεθα,
κείνου δὲ κλαίω συμφορᾷ κεχρημένους.

340

345

ΚΡΕΩΝ.

ἤκιστα τοῦμὸν λῆμ' ἔφν τυραννικόν,
 αἰδοῦμενος δὲ πρῆλ' αἰ δὴ διέφθορα ·
 καὶ νῦν ὁρῶ μὲν ἑξαμαρτάνων, γύναι, 350
 ὁμῶς δὲ τεύξει τοῦδε · προὐννέπω δέ σοι,
 εἴ σ' ἡ' πιούσα λαμπὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τέρμωνων χθονός,
 θανεῖ · λέλεκται μῦθος ἀψευδῆς ὁδε.
 [νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν · 355
 οὐ γάρ τι δράσας δεινὸν ὦν φόβος μ' ἔχει.]

ΧΟΡΟΣ.

δυστανεῖ γύναι,
 φεῦ φεῦ, μέλεα τῶν σῶν ἀχέων.
 ποῖ ποτε τρέψει; τίνα πρὸς ξενίαν
 ἢ δόμον ἢ χθόνα σωτήρα κακῶν 360
 ἔξευρήσεις;
 ὥς εἰς ἀπθρόν σε κλύδωνα θεός,
 Μήδεια, κακῶν ἐπόρευσεν.

ΜΗΔΕΙΑ.

κακῶς πέπρακται πανταχῇ · τίς ἀντερεῖ;
 ἀλλ' οὔτι ταῦτα ταῦτα μὴ δοκεῖτέ πω. 365
 ἔτ' εἰς ἀγῶνες τοῖς νεωστὶ νυμφίοις,
 καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θῶπεύσαι ποτε,
 εἰ μὴ τι κερδαίνουσαν ἢ τεχνωμένην;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370

ὁ δ' εἰς τοσοῦτον ^{μωρίας} ἀφίκετο,
 ὥστ' ἐξὸν αὐτῷ τὰμ' ἐλεῖν βουλευμάτων
 γῆς ἐκβαλόντι, τήνδ' ἀφήκεν ἡμέραν
 μεῖναι μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς ^{δια}
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 376
 πολλὰς δ' ἔχουσα θανάσιμους αὐτοῖς ὁδοὺς
 οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα γυμφικὸν πυρὶ,
 ἢ θηκτὸν ὥσω φάσγανον δι' ἥπατος,
 σιγῇ δόμους εἰσβάσ' ἵν' ἐστρώται λέχος. 380
 ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληθθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανοῦσα θήσω τοῖς ἐμοῖς ἐχθροῖς χέλων.
 κράτιστα τὴν εὐθείαν, ἢ πεφύκαμεν
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
 εἶεν·

καὶ δὴ τεθνάσι· τίς με δέξεται πόλις;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγυούς
 ξένος παρασχὼν ῥύσεται τοῦμόν δέμας;
 οὐκ ἔστι· μέινασ' οὖν ἔτι σμικρὸν χρόνον,
 ἣν μὲν τις ἡμῖν πύργος ἀσφαλὲς φανῇ,
 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον. 390
 ἣν δ' ἐξελαύνῃ ξυμφορὰ μ' ἀμήχανος,
 αὐτὴ ξίφος λαβοῦσα, κεῖ μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δεσποῦναν ἦν ἐγὼ σέβω
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395
 Ἑκάτην, μυχοῖς νοιούσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμόν ἀλγυνεῖ κέαρ.

καὶ θεῶν παῖδες μακάρων, ἱερᾶς
 χώρας ἀπορρήτου τ' ἀποφέρβοντο κλείνοτάταν σο-
 φίαν,

825

αἰεὶ διὰ λαμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἔνθα
 ποθ' ἀγνάσχει

ἐννέα Πιερίδας Μούσας λέγουσι

833

ξάνθαν Ἀρμονίαν φυτεύσαι

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοᾶς

ἀντ. α'.

τὰν Κύπριν κλήζουσιν ἀφυσσάμεναν

836

χώραν καταπνεύσαι μετρίας ἀνέμων [αὔρας].

αἰεὶ δ' ἐπιβαλλομένην χαίταισιν εὐώδη ῥοδέων πλόκον
 ἀνθέων

τῇ σοφία παρέδρους πέμπειν ἔρωτας,

παντοίας ἀρετᾶς ξυνέργους.

845

πῶς οὖν ἱερῶν ποταμῶν

στρ. β'.

ἢ πόλις ἢ φίλων

πόμπιμός σε χώρα

τὰν παιδογλεττειραν ἔξει,

τὰν οὐχ οὔσιαν μετ' ἄλλων;

850

σκέψαι τεκέων πλαγάν;

σκέψαι φόνον οἶον αἶρει.

μή, πρὸς γονάτωι, σε πάντως

πάντη σ' ἱκετεύομέν,

τέκνα φονεύσης.

855

πόθεν θράσος ἢ φρενὸς ἢ

ἀντ. β'.

χειρί, τέκνον, σέθεν

καρδιά τε λήψει,

δεινὰν ^{διδόντων} πρόσαγονσα ^{διδόντων} τόλμαν;
 πῶς δ' ὄμματα ^{hauris dartis} προσβαλόνσα
 τέκνοις ^{hauris dartis} ἄδακρυν ^{hauris dartis} μοῖραν
 σήσεις ^{hauris dartis} φόρου; οὐ δύνασαι,
 παίδων ^{hauris dartis} ἱκέταν ^{hauris dartis} πιτνόντων,
 τέγξαι ^{hauris dartis} χέρα ^{hauris dartis} φοινίαν
^{hauris dartis} τλαμονι ^{hauris dartis} θυμῷ.

ΙΑΣΩΝ.

Ἦκω κελευσθεῖς· καὶ γὰρ οὐσα δυσμενῆς
οὐτὰν ἀμάρτοις τοῦδὲ γ', ἀλλ' ἀκούσομαι
τί χρῆμά βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

Ἰάσον, αἰτοῦμαι ^{καὶ ἐν τῇ} σέθεν ^{καὶ ἐν τῇ} ξιρημένων
συγγνώμῃ εἶναι· τὰς δ' ἐμὰς ὄργας φέρειν 870
εἰκός σ', ἐπεὶ νῦν ^{καὶ ἐν τῇ} πόλλ' ^{καὶ ἐν τῇ} ὑπείρασται φίλα.
ἐγὼ δ' ἐμαυτῇ ^{καὶ ἐν τῇ} δια λόγων ^{καὶ ἐν τῇ} ἀφικόμην,
καλοιδόρῃσα· ^{καὶ ἐν τῇ} σχετλια, ^{καὶ ἐν τῇ} τί μαίνομαι
καὶ δυσμεναίνω τοῖσι βουλευούσιν εὖ,
ἐχθρὰ δὲ γαίης ^{καὶ ἐν τῇ} κοίρανοις ^{καὶ ἐν τῇ} καθίσταμαι 875
πόσει θ', ὅς ἡμῖν ^{καὶ ἐν τῇ} δρᾷ ^{καὶ ἐν τῇ} τὰ συμφορωτάτα,
γῆμας τύραννον καὶ κασιγνήτους τέκνοις
ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
θυμοῦ; τί πάσχω, θεῶν ποριζόντων καλῶς;
οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα 880
φεύγοντας ἡμᾶς καὶ σπανίζοντάς φίλων;
ταῦτ' ἐννοήσας ἥσθόμην ἀβουλίαν
πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
 ἢ χρὴν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ συμπεραίνειν καὶ παρεστάναι λέχει,
 νύμφην τε κηδεύουσαν ἠδεσθαι δέθεν.
 ἀλλ' ἐσμέν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναικὲς· οὐκουν χρὴν σ' ὁμοιοῦσθαι κακοῖς,
 οὐδ' ἀντιτείνειν ἡπὶ ἀντι νηπίων.
 παριέμεσθα καὶ φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
 ὦ τέκνα τέκνα, δευτε, λείπετε στέγας,
 ἐξέλθετ', ἀσπασασθε καὶ προσεῖπατε
 πατέρα μεθ' ἡμῶν καὶ διαλλαχθήθ' ἅμα
 τῆς πρόσθεν ἐχθρας εἰς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς. οἶμοι κακῶν·
 ὡς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων.
 ἄρ', ὦ τέκν', οὕτω καὶ πολλὴν ζῶντες χρόνον
 φίλην ὀρέξεται ὠλένην; τάλαιν' ἐγώ,
 ὡς ἀρτιδακρυὲς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
 ὄψιν τέρεϊναν τήνδ' ἐπλησα δακρυῶν.

ΧΟΡΟΣ.

καὶ μοι κατ' ὅσων χλῶρον ὠρμήθη δάκρυ·
 καὶ μὴ προβαίῃ μείζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·

εἰκός γὰρ ὄργας θῆλυ ποιεῖσθαι γένος,
 γάμους παρεμπολῶντος ἀλλοίους, πόσει. 910
 ἀλλ' εἰς τὸ λῶον σὸν μεθέστηκεν κέαρ,
 ἐγνώσ δὲ τὴν δικῶσαν ἀλλὰ τῷ χρόνῳ
 βουλήν· γυναικὸς ἔργα ταῦτα σῶφρονος.
 ὑμῶν δέ, παῖδες, οὐκ ἀφροντιστῶς πατὴρ
 πολλὴν ἔθηκε σὺν θεοῖς πρόμηθίαν. 915
 οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
 τὰ πρῶτ' ἐδῆσθαι σὺν κασίγνητοῖς ἐτι.
 ἀλλ' αὖξανέσθε· τᾶλλα δ' ἐξεργάζεται
 πατὴρ τε καὶ θεῶν ὅστις ἐστὶν εὐμένης.
 ἴδοιμι δ' ὑμᾶς εὐτραφεὶς ἥβης τέλος 920
 μολοντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὐτῇ, τί χλωροῖς, δακρύοις τεγγεῖς κοράς
 στρέψασα λευκὴν ἐμπαλιν παρηγίδα,
 κοῦκ ἀσμένῃ τόνδ' ἐξ ἐμοῦ δέχει λόγον;

ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ' ἐννοούμενῃ περί. 925

ΙΑΣΩΝ.

θάρσει νυν· εὖ γὰρ .. τῶνδε θήσομαι [πéρι].

ΜΗΔΕΙΑ.

δράσω τὰδ'· οὗτοι σοῖς ἀπιστήσω λόγους·
 γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔφν.

ΙΑΣΩΝ.

τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

ΜΗΔΕΙΑ.

ἔτικτον αὐτοὺς· ^{te fice} ζῆν δ' ὅτ' ἐξεύχου τέκνα, 930
 εἰσῆλθέ μ' ^{will be mine} δίκτος εἰ γενησέται τάδε.

ἀλλ' ὥνπερ οὐνεκ' εἰς ἔμοις ἦκεις λόγους,
 τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.

ἐπεὶ τυράννοις γῆς μ' ἀπῷστεῖλαι δοκεῖ, ^{seems to me}
 κάμοι τάδ' ἐστὶ λῶστα, γιννώσκω καλῶς, 935

μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις ^{king} χθονὸς
 ναίειν· δοκῶ γὰρ ^{seems to me} δυσμενῆς εἶναι δόμοις·

ἡμεῖς μὲν ἐκ γῆς ^{desire} τῆσδ' ἀπαίρομεν φυγῇ,

παῖδες δ' ὅπως ^{is his intention} ἂν ἐκτραφῶσι ^{by} τῇ χειρί,
 αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

ΙΑΞΩΝ.

οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ ² σὴν ¹ κέλευσον ⁴ αἰτεῖσθαι ⁵ πατρὸς
 γυναικα ³ παῖδας ⁶ τήνδε ⁷ μὴ ⁸ φεύγειν ⁹ χθόνα.

ΙΑΞΩΝ.

¹⁰ μάλιστα, καὶ ¹¹ πείσειν ¹² γε ¹³ δοξάζω ¹⁴ σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ ¹⁵ γυναικῶν ¹⁶ ἐστὶ ¹⁷ τῶν ¹⁸ ἄλλων ¹⁹ μία. 945

συλλήψομαι δὲ ²⁰ τοῦδέ ²¹ σοι ²² καὶ ²³ γὰρ ²⁴ πόνον·

πέμψω γὰρ ²⁵ αὐτῇ ²⁶ δῶρ', ἃ ²⁷ καλλιστευέται

τῶν ²⁸ νῦν ²⁹ ἐν ³⁰ ἀνθρώποισιν, οἶδ' ἐγώ, πολὺ,

[λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον]

ΑΙΓΕΥΣ.

πολλῶν ἑκατὶ τήνδε σοι δοῦναι χάριν,
 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 720
 ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
 εἰς τοῦτο γὰρ δὴ φρονδός εἰμι πᾶς ἐγώ.
 οὕτω δ' ἔχει μοι· σοὺ μὲν ἐλθούσης, 725
 χθόνα, πειράσομαι σου προξενεῖν, δίκαιος ὢν.
 [τοσόνδε μέντοι σοι προσημáινω, γύναι· 730
 ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
 αὐτὴ δ' ἐάνπερ εἰς ἐμούς ἐλθῆς δόμους,
 μενεῖς ἄστυλος κοῦ σε μὴ μεθῶ τι·]
 ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσομαι πόδα·
 ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 735

ΜΗΔΕΙΑ.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
 τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρός ἐστὶ μοι δόμος
 Κρέων τε. τούτοις δ' ὄρκίοισι μὲν ζυγείς, 735
 ἄγουσιν οὐ μεθεῖν ἂν ἐκ γαίας ἐμέ·
 λόγοις δὲ συμβᾶς καὶ θεῶν ἀνώμοτος,
 φίλος γένοι' ἂν κάπικηρυκεύματα·
 τάχ' ἂν πίθοι σε· τὰμὰ μὲν γὰρ ἀσθενῇ,
 τοῖς δ' ὄλβος ἔστι καὶ δόμος τυραννικός. 740

ΑΙΓΕΥΣ.

πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
 ἀλλ' εἰ δοκεῖ σοι, δρᾶν τὰδ' οὐκ ἀφίσταμαι.
 ἐμοὶ τέ γὰρ τὰδ' ἐστὶν ἀσφαλέςτατα,
 σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
 τὸ σόν, ἦ ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

745

ΜΗΔΕΙΑ.

ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
 τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

ΑΙΓΕΥΣ.

τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗΔΕΙΑ.

μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
 μήτ' ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
 χρήζῃ, μεθήσειν ζῶν ἐκούσιῳ τροπῷ.

750

ΑΙΓΕΥΣ.

ὄμνυμι Γαῖαν Ἥλιου θ' ἄγνόν σε βας
 θεούς τε πάντας ἐμμένειν ἅ σου κλύω.

ΜΗΔΕΙΑ.

ἄρκει· τί δ' ὄρκῳ τῷδε μὴ ἔμμένων πάθοις;

ΑΙΓΕΥΣ.

ἅ τοῖσι δυσσέβοῦσι γίγνεται βροτῶν.

755

ΜΗΔΕΙΑ.

οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
πρὸς γῆρας οὐκ εὐδοξόν ἐξεβαίνει σοι.

ΙΑΣΩΝ.

εἴ νῦν τόδ' ἴσθι, μὴ γυναικὸς οὐνεκα
γῆμαί με λέκτρα βασιλέων ἅ νῦν ἔχω,
ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων 595
σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους
φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗΔΕΙΑ.

μή μοι γέροιο λυπρὸς εὐδαίμων βίος,
μηδ' ὀλβος ὅστις τὴν ἐμήν κνίζοι φρένα.

ΙΑΣΩΝ.

οἶσθ' ὥς μετεύξει καὶ σοφωτέρα φανεῖ;
τὰ χρηστὰ μὴ σοι λυπρὰ φαιnéσθω ποτέ,
μηδ' εὐτυχούσα, δυστυχῆς εἶναι δόκει. 600

ΜΗΔΕΙΑ.

ὑβρίζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑΣΩΝ.

αὐτὴ τάδ' εἶλον· μὴδέν' ἄλλον αἰτιῶ. 605

ΜΗΔΕΙΑ.

τί δρώσα; μὼν γαμοῦσα καὶ προδοῦσά σε;

παῖδας δὲ μέναι τοὺς ἐμούς· αἰτήσομαι, 780
 οὐχ ὡς λιποῦσ' ἂν πολεμίας ἐπὶ χθονὸς
 ἐχθροῖσι παῖδας τοὺς ἐμούς· καθυβρίσαι, [†] — 211 [†]
 ἀλλ' ὡς δόλοισι παῖδα βασιλέως κτάνω.
 πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
 νύμφη φέροντας, τήνδε μὴ φεύγειν χθόνα, 785
 λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
 κἄνπερ λαβοῦσα κόσμον ἀμφιβῇ χροῖ,
 κακῶς ὀλεῖται πᾶς θ' ὅς ἂν θίγῃ κόρης·
 τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγόν· 790
 ὦμωξά δ' οἷον ἔργον ἔστ' ἐργαστέον
 τοῦντεῦθεν ἡμῶν· τέκνα γὰρ κατακτενῶ
 τᾶμ'· οὐτις ἔστιν ὅστις ἐξαιρήσεται·
 δόμον τε πάντα συγχέασ' Ἰάσονος
 ἐξείμι γαίας, φιλάτων παίδων φόνον 795
 φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
 οὐ γὰρ γελαῖσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
 ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
 οὐτ' οἶκος ἔστιν οὐτ' ἀποστροφὴ κακῶν.
 ἡμάρτανον τόθ', ἡνίκ' ἐξελίμπανον < 800
 δόμους πατρώους, ἀνδρὸς Ἑλληνος λόγοις
 πεισθεῖσ', ὃς ἡμῖν σὺν θεῷ τίσει δίκην.
 οὐτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
 ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς 805
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
 μηδεῖς με φαύλην κάσθην νομιζέτω
 μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

νύμφευ· ἴσως γάρ· σὺν θεῷ δ' εἰρήσεται·
γαμεῖς τοιοῦτον ὥστε σ' ἀρνέσθαι γάμον.

625

ΧΟΡΟΣ.

Ἐρωτες ὑπὲρ μὲν ἄγαν ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν ἀνδράσιν· εἰ δ' ἄλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως.
μήποτ', ὦ δέσποινα, ἐπ' ἐμῇ χρυσέων τόξων ἐφείης
ἡμέρῃ χρίσας ἄφυκτον οἰστόν.

631

στ. α'.
στέργοι δέ με σωφροσύνα, δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀργὰς ἀκορεστά τε νείκη,
θυμὸν ἐκπλήξας ἑτέροις ἐπὶ λέκτροις,
προσβάλαι δὲνὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σεβί-
ζουσ' ὀξύφρων κρήνην, λέχη γυναικῶν.

639

ὦ πατρίς, ὦ δώματα, μὴ
δητ' ἀπολις γενοίμαν
τὸν ἀμνηχανίας ἔχουσα δυσπέρατον αἰῶν, οἰκτρότατον
ἄχρον.

στ. β'.

647

θανάτῳ θανάτῳ πάρος δαμείην
ἀμέραντάνδ' ἐξανύσασα· μοχθῶν δ' οὐκ ἄλλος ὑπερθενῇ
γᾶς πατρίας στέρεσθαι.

653

εἶδομεν, οὐκ ἐξ ἑτέρων
μῦθον ἔχω φράσασθαι·
σὲ γὰρ οὐ πόλις, οὐ φίλων τις ὥκτισεν παθοῦσαν
δεινότατα παθέων.
ἀχάριστος ὅλοιθ', ὅτῳ πάρεστι

ἀντ. β'.

655

καὶ θεῶν παῖδες μακάρων, ¹ιεράς 825
 χώρας ἀπορρηγού τ' ἀποφέρβαντες κλείνοτάταν σο-

φίαν,
 αἰεὶ διὰ λάμπροτάτου βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ²ἔνθα
 ποθ' ἀγνᾶσθαι ³ἔνθα

ἐννέα Πιερίδας Μούσας ⁴λέγουσι 833
 ξάνθαν Ἀρμονίαν φυτεῦσαι ⁵ἔνθα

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ⁶ροᾶς ἀντ. α'.
 τὰν Κύπριν κλήζουσιν ἀφυσσάμεναν 836
 χώραν ⁷καταπνεύσαι ⁸μέτριας ⁹ἀνέμων [αὔρας].
 αἰεὶ δ' ἐπιβαλλομένην ¹⁰χαιταῖσιν ¹¹εὐώδη ¹²ρόδέων ¹³πλόκον
 ἀνθέων

τῇ σοφίᾳ ¹⁴παρέδρους ¹⁵πέμπειν ¹⁶ἔρωτας,
 παντοίας ἀρετᾶς ¹⁷ξυνέργους. 845

πῶς οὖν ¹⁸ιερῶν ¹⁹ποταμῶν στρ. β'.

ἢ πόλις ἢ φίλων
 πόμπιμός σε ²⁰χώρα
 τὰν ²¹παιδολεττείραν ²²ἐξεί,
 τὰν οὐχ ²³οσίαν ²⁴μετ' ἄλλων;

σκέψαι ²⁵τεκέων ²⁶πλάγαν;
 σκέψαι ²⁷φόνον ²⁸οἶον ²⁹αἶρει.

μή, πρὸς ³⁰γονάτων, ³¹σε ³²πάντως
 πάντῃ σ' ³³ικετεύομένῃ,
 τέκνα ³⁴φονεύσης. 855

πόθεν ³⁵θράσος ³⁶ἢ φρενὸς ἢ ἀντ. β'.
 χειρί, ³⁷τέκνον, ³⁸σέθεν
 καρδιά ³⁹τε ⁴⁰λήψει,

δεινὰν ^{προσβαλόντα} πρόσβαλονσα τόλμαν;
 πῶς δ' ὄμματα ^{προσβαλόντα} προσβαλόνσα
 τέκνοις ἄδακρυν μοῖραν
 σῆχῃσεις φόρου; οὐ δυνάσει,
 παίδων ^{ἱκετὰν} ἱκετὰν ^{πιτνόντων} πιτνόντων,
^{τέγξαι} χέρα φοινίαν
^{τλάμονι} θυμῷ.

ΙΑΣΩΝ.

Ἦκω κελυσθεῖς· καὶ γὰρ οὔσα ^{δυσμενῆς} δυσμενῆς
 οὐτὰν ^{ἀμαρτοῖς} ἀμαρτοῖς τοῦδέ γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗΔΕΙΑ.

Ἰάσον, αἰτοῦμαι ^{σέξτων} ξερημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
 εἰκός σ', ἐπεὶ νῶν πόλλ' ^{ὑπείργασται} ὑπείργασται φίλα.
 ἐγὼ δ' ἐμαυτῇ ^{δια λόγων} δια λόγων ἀφικόμην,
 κἀλοῖδορρησα· ^{σχετλία} σχετλία, τί μαίνομαι
 καὶ ^{δυσμεναίνω} δυσμεναίνω τοῖσι βουλευούσιν εὔ,
 ἐχθρὰ δὲ γαίας ^{κοιρανούς} κοιρανούς καθίσταμαι
 πόσει θ', ὃς ἡμῖν ^{δρα} δρᾷ τὰ συμφορώτατα,
 γήμας τύραννον καὶ κασίγνητους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ; τί πάσχω, θεῶν ^{ποριζόντων} ποριζόντων καλῶς;
 οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα
 φεύγοντας ἡμᾶς καὶ ^{σπανίζοντας} σπανίζοντας φίλων;
 ταῦτ' ἐννόησας ἡσθόμην ^{ἀβουλίαν} ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων,
 ἢ χρὴν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
 νύμφην τε κηδεύουσαν ἥδεσθαι δέθεν.
 ἀλλ' ἐσμὲν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναικὲς· οὐκουν χρὴν σ' ὁμοιοῦσθαι κακοῖς,
 οὐδ' ἀντιτείνειν ἡπὶ ἀντὶ νηπίων.
 παριέμεσθα καὶ φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
 ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
 ἐξέλθετ', ἀσπασάσθε καὶ προσείπατε
 πατέρα μεθ' ἡμῶν καὶ διαλλαχθῆθ' ἅμα
 τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν καὶ μεθεστήκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
 ὥς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων.
 ἄρ', ὦ τέκν', οὕτω καὶ πολλὴν ζῶντες χρόνον
 φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
 ὥς ἀρτίδακρυς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νείκοι πατρὸς ἐξαιρουμένη
 ὅψιν τέρεϊναν τήνδ' ἐπλησα δακρῶν.

ΧΟΡΟΣ.

καὶ μοι κατ' ὅσων χλῶρον ὠρμήθη δάκρυ·
 καὶ μὴ προβαίῃ μείζον ἢ τὸ νῦν κακόν.

ΙΑΣΩΝ.

αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·

εἰκός γὰρ ὄργας θῆλυ ποιεῖσθαι γένος,
 γάμους παρεμπολῶντος ἀλλοίους, πόσει. 910
 ἀλλ' εἰς τὸ λῶον σὸν μεθέστηκεν κέαρ,
 ἐγὼς δὲ τὴν ^{βούλην} νικῶσαν ἀλλὰ τῷ χρόνῳ
 βουλήν ^{βούλην} γυναικὸς ἔργα ταῦτα σῶφρονος.
 ὑμῶν δέ, παῖδες, οὐκ ἀφροντίστως πατήρ
 πολλὴν ἔθηκε σὺν θεοῖς πρόμηθίαν. 915
 οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
 τὰ πρῶτ' εἶδ' εἶσθαι σὺν κασιγνήτοις ἐτι,
 ἀλλ' αὖξανέσθε· τᾶλλα δ' ἐξεργάζεται
 πατήρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
 ἴδοιμι δ' ὑμᾶς ^{εὐτραφεῖς} ἥβης τέλος 920
 μολοντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὐτὴ, τί χλῶροις, δακρύοις, τεγγεῖς κόρας
 στρέψασα λευκὴν ἐμπαλιν παρηγίδα,
 κοῦκ ἀσμένῃ τόνδ' ἐξ ἐμοῦ δέχει λόγον;

ΜΗΔΕΙΑ.

οὐδέν· τέκνων τῶνδ' ἐννοούμενῃ πέρι. 925

ΙΑΣΩΝ.

θάρσει νυν· εὐ γὰρ .. τῶνδε θήσομαι [πέρι].

ΜΗΔΕΙΑ.

δράσω τὰδ'· οὗτοι σοῖς ἀπιστήσω λόγους·
 γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔφν.

ΙΑΣΩΝ.

τί δή, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;

ΜΗΔΕΙΑ.

ἔτικτον αὐτοὺς· ^{te dixit} ζῆν δ' ὅτ' ἐξεύχου τέκνα, 930
 εἰσηλθέ μ' ^{οὐδὲ} δίκτος εἰ ^{will he} γενήσεται τάδε.
 ἀλλ' ὦνπερ οὐνεκ' εἰς ἐμοὺς ἦκεις λόγους,
 τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
 ἐπεὶ τυράννοις γῆς μ' ἀποστέλλαι δοκεῖ, ^{me}
 κάμοι τάδ' ἐστὶ λῶστα, γινώσκω καλῶς, 935
 μήτ' ἐμποδῶν σοὶ μήτε ^{king} κοιράνοις χθονὸς
 ναίειν· δοκῶ γὰρ ^{believing} δυσμενῆς εἶναι δόμοις·
 ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν ^{deprive} φυγῇ,
 παῖδες δ' ὅπως ^{how} ἂν ἐκτραφῶσι ^{by} τῇ χειρί,
 αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

ΙΑΣΩΝ.

οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗΔΕΙΑ.

σὺ δ' ἀλλὰ ² σὴν ¹ κέλευσον ⁴ αἰτεῖσθαι ⁵ πατρὸς
 γυναικα ³ παῖδας ⁶ τήνδε μὴ ⁷ φεύγειν ⁸ χθόνα.

ΙΑΣΩΝ.

⁹ μάλιστα, ¹⁰ καὶ ¹¹ πείσειν ¹² γε ¹³ δοξάζω ¹⁴ σφ' ἐγώ.

ΜΗΔΕΙΑ.

εἴπερ ¹⁵ γυναικῶν ¹⁶ ἐστὶ ¹⁷ τῶν ¹⁸ ἄλλων ¹⁹ μία. 945
 συλλήψομαι ²⁰ δὲ ²¹ τοῦδέ ²² σοι ²³ καὶ ²⁴ ἐγὼ ²⁵ πόνον·
 πέμψω ²⁶ γὰρ ²⁷ αὐτῇ ²⁸ δῶρ', ²⁹ ἃ ³⁰ καλλιστεύεται
 τῶν ³¹ νῦν ³² ἐν ³³ ἀνθρώποισιν, ³⁴ οἶδ' ³⁵ ἐγώ, ³⁶ πολὺ,
 [λεπτόν ³⁷ τε ³⁸ πέπλον ³⁹ καὶ ⁴⁰ πλόκον ⁴¹ χρυσήλατον]

πάντες δέ σ' ἥσθοντ' οὔσαν Ἑλληνες σοφὴν
καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἑσχατοῖς 540
ὄροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
εἷη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
εἰ μὴ πίστημός ἢ τύχη γένοιτό μοι.

τοσαῦτα μέντοι τῶν ἐμῶν πόνων πέρι 545
ἔλεξ'· ἀμιλλαν γὰρ σὺ προύθηκας λόγων.

οὐ regards α δ' εἰς γάμους μοι βασιλικούς ὠνεΐδισας, 550
ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
ἔπειτα σῶφρων, εἴτα σοὶ μέγας φίλος
καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἡσυχος.

ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους
τί τοῦδ' ἂν εὐρημ' εὖρον εὐτυχέστερον,
ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;

οὐχ, ἢ σὺ κνίζει, σὸν μὲν ἐχθαίρων λέχος, 555
καίνης δὲ νύμφης ἡμέρῳ πεπληγμένος,
οὐδ' εἰς ἀμιλλαν πολύτεκνον σπουδὴν ἔχων·
ἄλῃς γὰρ οἱ γεγῶτες, οὐδὲ μέμφομαι.

ἀλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς
καὶ μὴ σπανίζοιμεσθα, γιγνώσκων ὅτι 560
πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
εἰς ταῦτ' ὀφείην καὶ ξυναρτήσας γένος
εὐδαιμονοίην. σοὶ τε γὰρ παίδων τί δεῖ; 565
ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς;

ΧΟΡΟΣ.

Νῦν ἐλπίδες οὐκέτι μοι παίδων ζῶας, ^{hope! life} στρ. α'.

οὐκέτι· ^{παιδο}στεῖχθουσι γὰρ ἐς φόνον ἤδη.

δέξεται νύμφα χρυσέων ἀναδεσμαν ^{emphatic}

δέξεται δύστανος ἄταν ^{plutonium}

ξανθᾷ δ' ἀμφὶ κόμα θήσει τὸν Ἄϊδα ^{deadly} 980

κόσμον αὐτὰ χεροῖν λαβοῦσα.

πέισει ^{beauty} χάρις ἀμβροσίου τ' αὐγὰ πέπλον ^{gold-worship} ἀντ. α'.

χρυσοτευκτόν τε στέφανον περιθέσθαι·

νερτέροις δ' ἤδη πάρα νυμφοκομήσει. 985

τοῖον εἰς ἔρκος πεσεῖται ^{net}

καὶ μοῖραν θανάτου δύστανος· ἄταν δ'

οὐχ ὑπερφεύζεται ^{release} . . .

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμῶν ^{mother-in-law} τυράννων, ^{str. β'.} 990

παισιν οὐ κατειδώς ^{death}

ὄλεθρον βιοτᾷ προσάγεις ἀλόχῳ τε σᾷ στυγερὸν θά-
νατον.

δύστανε, μοίρας ὅσον παροίχει.

995

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παίδων ^{lament for} ἀντ. β'.

μᾶτερ, ἃ φονεύσεις ^{death}

τέκνα νυμφιδίων ἐνεκεν λεχέων, ἃ σοὶ ^{death} προλιπὼν ἀνό-

μως

1000

ἄλλα ξυνοικεῖ πόσις συνεύνῳ.

ΠΑΙΔΑΓΩΓΟΣ.

Δέσποινα, ἀφείνται παῖδες οἷδε σοι ^{release} φυγῆς,

καὶ δῶρα νύμφῃ βασιλῆϊ ἀσμένῃ χεροῖν
ἔδξατ'· εἰρήνῃ δὲ τὰ κεῖθεν τέκνοις.

ἔα.

τί συγχυθεῖς ἔστηκας ἥνικ' εὐτυχεῖς;
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα
κοῦκ ἀσμένῃ τόνδ' ἐξ ἐμοῦ δέχει λόγον;]

1008

ΜΗΔΕΙΑ.

αἰαῖ.

ΠΑΙΔΑΓΩΓΟΣ.

τάδ' οὐ ξυνῶδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗΔΕΙΑ.

αἰαῖ μάλ' αὖθις.

ΠΑΙΔΑΓΩΓΟΣ.

μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου;

1010

ΜΗΔΕΙΑ.

ἡγγεῖλας οἶ' ἡγγεῖλας· οὐ σὲ μέμφομαι.

ΠΑΙΔΑΓΩΓΟΣ.

τί δὴ κατηφέεις ὄμμα καὶ δακρυρροεῖς;

ΜΗΔΕΙΑ.

πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανήσαμην.

ΠΑΙΔΑΓΩΓΟΣ.

θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

1015

ΜΗΔΕΙΑ.

ἄλλους ^{send an} κατὰξω πρόσθεν ἢ τάλαιν' ἐγώ.

ΠΑΙΔΑΓΩΓΟΣ.

^{not} οὗτοκ ^{near} βόνη σὺ σῶν ἀπέξυγης τέκνων.
^{with} κούφως φέρειν ^{near} χρή θνητὸν ὄντα συμφοράς.

ΜΗΔΕΙΑ.

δράσω τάδ', ἀλλὰ βαῖνε δωμάτων ἔσω
καὶ παισὶ ^{πορσὺν} οἶα χρή καθ' ἡμέραν. 1020
ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις = *Ilades*
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμέ
οἰκήσετ' αἰεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαίαν εἰμι δὴ φυγὰς,
πρὶν σφῶν ὄνασθαι ἀπιδεῖν εὐδαίμονας, 1025
πρὶν ^{λέκτρα} καὶ γυναῖκα καὶ γαμηλίους
εὐνὰς ἀγγῆλαι λαμπάδας τ' ἀνασχεθεῖν.
ὦ δυστάλαινα τῆς ἐμῆς ἀνθαδίας.
ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
ἄλλως δ' ἐμοχθουν καὶ κατεξανθὴν πόνοις, 1030
στερρὰς ἐνεγκούσ' ἐν τόκοις ἀλγηδόνας.
^{su} ἢ μὴν ποθ' ἢ δύστηνος εἶχον ἐλπίδας
πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμέ
καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλαλε δὴ 1035
γλυκεία φροντίς. σφῶν γὰρ ἐστερημένη
λυπρὸν διάξω βίοτον ἀλγείνόν τ' ἐμοί.
ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις

ὄψεσθ', ἐς ἄλλο σ^{λη}χημ' ἀποστάντες βίου.
 φεῦ φεῦ· τί προσδέρκεσθ^ε μ' ὄμμασιν, τέκνα; 1040
 τί προσγελάτε τὸν πανύστατον γέλων;
 αἰαί· τί δράσω; καρδία γὰρ οἴχεται,
 γυναῖκες, ὄμμα φαίδρ^εον ὥς εἶδον τέκνων.
 οὐκ ἂν δυναίμην· χαιρέτω βουλευ^εματα
 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς. 1045
 τί δέι με π^ατέρα τῶνδε τοῖς τούτων κακοῖς
 λυπούσαν αὐτὴν δις τόσα κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγε· χαιρέτω βουλευ^εματα.
 καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
 ἐχθροὺς μέθεισα τοὺς ἐμούς ἀζημ^ιοὺς; 1050
 τολμητέον τὰδ'. ἀλλὰ τῆς ἐμῆς κακῆς, αὖτις
 τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός.
 χωρεῖτε παῖδες εἰς δόμους· ὅτῳ δὲ μὴ
 θέμις παρ^εῖναι τοῖς ἐμοῖσι θυμᾶσιν,
 αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθέρω. 1055
 ἃ ἃ.
 μὴ δῆτα, θυμέ, μή ποτ' ἐργάσῃ τάδε·
 ἔασον αὐτούς, ὦ τάλαν, φείσ^αι τέκνων·
 ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανουσί σε.
 μὰ τοὺς παρ' Αἰδη νερτέρους ἀλάστορας,
 οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ 1060
 παῖδας παρήσω τοὺς ἐμούς καθυβρίσαι.
 [πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
 ἡμεῖς κτενοῦμεν οὐπερ ἐξεφύσταμεν.]
 πάντως πέπρακται ταῦτα κοῦκ ἐκφεύξεταί.
 καὶ δὴ π^ι κρατὶ στέφανος, ἐν πέπλοισί τε 1065
 νύμφη τύραννος ὀλλυταί, σάφ' οἶδ' ἐγώ.

ἀλλ' εἶμι γὰρ δὴ ^{most dissol}τλήμονεσ^{more dissol}τάτην ὁδόν,
 καὶ τοῦσδε πέμψω ^{ly more dissol}τλήμονεστέραν ἔτι,
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
 δότ' ἀσπάσασθαι ^{be}μητρὶ δεξιὰν χέρα. 1070
 ὦ φιλάττη χεῖρ, φίλτατον δέ μοι κάρ^{most lov}α
 καὶ σ^{be}χ^{be}η^{be}μα καὶ πρόσωπον ^{most lov}εὐγενές τέκνων.
^{be}εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
 πατήρ ^{be}ἀφείλετ'. ὦ γλυκεῖα προσβολή,
 ὦ μάλθακός ^{be}χρῶς πνεῦμά θ' ἡδιστον τέκνων. 1075
^{be}χωρεῖτε χωρεῖτ'. οὐκέτ' εἶμι προσβλέπειν
 οἷα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μανθάνω μὲν οἷα ^{be}τολμήσω κακά·
 θυμός δέ ^{be}κρείσσων τῶν ἐμῶν βουλευμάτων,
 ὅσπερ ^{be}μεγίστων ^{be}αἰτίος κακῶν βροτοῖς. 1080

ΧΟΡΟΣ.

^{be}πολλάκις ἤδη διὰ ^{be}λεπτοτέρων
^{be}μύθων ἐμολόν καὶ πρὸς ἀμίλλας·
^{be}ἦλθον μείζους ἢ ^{be}χρή γενεᾶν
^{be}θηλυν ἐρευναν· ἀλλὰ γὰρ ἔστιν
^{be}μοῦσα καὶ ἡμῖν, ἣ ^{be}πρόσομιλει 1085
 σοφίας ἔνεκεν· ^{be}πάσαισι μὲν οὐ·
^{be}παυρον δὲ γένος — ^{be}μίαν ἐν ^{be}πολλαῖς
 εὖροις ^{be}ἂν ἴσως —
 οὐκ ^{be}ἀπόμουσον τὸ ^{be}γυναικῶν.
 καὶ ^{be}φημι βροτῶν οἵτινές εἰσιν 1090
^{be}πάμπαν ^{be}ἄπειροι ^{be}μηδ' ^{be}ἐφύτευσαν
^{be}παῖδας, ^{be}πρόφereν εἰς ^{be}εὐτυχίαν
 τῶν ^{be}γεῖναμένων.

οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην ^{μεγέθυσε}
 εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιάρων ^{ἀνιάρων}

1086

παῖδες τελέθουσ' οὐχὶ τυχόντες
 πολλῶν μυχθῶν ἀπεχόνται ^{ἀπεχόνται}

οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλαύτημ, ἔσορῶ μελέτη ^{μελέτη}
 κατατρυχομένους τὸν ἅπαντα χρόνον ·

1100

πρῶτον μὲν ὅπως θρεψώσι καλῶς,
 βίотόν θ' ὁπόθεν λείψουσι τέκνοις ·
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις ^{φλαύροις}

εἴτ' ἐπὶ χρηστοῖς ^{χρηστοῖς}
 μοχθοῦσι, τόδ' ἔστιν ἄδηλον. ^{ἄδηλον}

1105

ἐν δὲ τὸ πάντων λίσσθιον ἦδη
 πᾶσιν κατερῶ θνητοῖσι κακόν ·

καὶ δὴ γὰρ ἅλις βίотόν θ' εὖρον,

σῶμά τ' ἐς ἥβην ἤλυθε τέκνων
 χρηστοί τ' ἐγένοντ' · εἰ δὲ κυρῆσαι ^{κυρῆσαι}

1110

δαίμων οὗτος, φροῦδος ἐς Αἰδην

Θάνατος, προφέρων σώματα τέκνων.

πῶς οὖν λύει πρὸς τοῖς ἄλλοις

τήνδ' ἔτι λύπην ἀνιαρотаτήν

παίδων ἔνεκεν

θνητοῖσι θεοὺς ἐπιβάλλειν;

1115

ΜΗΔΕΙΑ.

φίλοι, πάλαι τοι προσμένουσα τὴν τύχην

καραδοκῶ τάκειθεν οἱ προβήσεται.

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος

στείχοντ' ὀπαδῶν · πνεῦμα δ' ἠρεθισμένον

δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν.

1120

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμῳς εἰργασμένη
Μήδεια, φεύγε φεύγε, μήτε ναῖαν
λιποῦς' ἀπήνην μήτ' ὅχον πεδοστιβῆ.

ΜΗ▲ΕΙΑ.

τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

ὄλωλεν ἡ τύραννος ἀρτίως κόρη 1125
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗ▲ΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἦδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓΓΕΛΟΣ.

τί φῆς; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,
ἥτις τυράννων ἐστίαν ἠκισμένην 1130
χαίρεις κλύουσα κοῦ φοβεῖ τὰ τοιάδε;

ΜΗ▲ΕΙΑ.

ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὤλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονῇ

ΑΙΓΕΥΣ.

τί ^{τιν'}χρήμα δράσας; φράζε μοι ^{ποῦ διακρίνεις}σαφέστερον.

ΜΗΔΕΙΑ.

γυναικ' ^{καί τις}ἐφ' ἡμῖν δεσπότην δόμων ἔχει.

ΑΙΓΕΥΣ.

ἦ που τετόλμηκ' ἔργον ^{τίς οὐκ οἶδ'}αἰσχιστόν τόδε;

695

ΜΗΔΕΙΑ.

σάφ' ἴσθ'· αἵτιμοι δ' ἐσμὲν οἱ ^{οὐκ ἔσμεν}πρὸ τοῦ φίλοι.

ΑΙΓΕΥΣ.

πότερον ^{ἐνδυνάστευται}ἐρασθεῖς ἢ σὸν ^{ἀνδρῶν}ἐχθαίρων λέχος;

ΜΗΔΕΙΑ.

μέγαν γ' ἔρωτα· πιστὸς οὐκ ^{ἔγωγε}ἐφυ φίλοις.

ΑΙΓΕΥΣ.

^{ἴσθαι}ἴτω νυν, εἴπερ ὡς λέγεις ἐστὶν κακός.

ΜΗΔΕΙΑ.

ἀνδρῶν ^{τίς οὐκ οἶδ'}τυράννων κῆδος ^{ἡρώδης}ἡράσθη λαβεῖν.

700

ΑΙΓΕΥΣ.

δίδωσ' ^{τίς οὐκ οἶδ'}δ' αὐτῷ ^{τίς οὐκ οἶδ'}τίς; ^{τίς οὐκ οἶδ'}πέραινέ μοι λόγον.

ΜΗΔΕΙΑ.

Κρέων, ὃς ἄρχει τῇσδε γῆς Κορινθίας.

τένοντ' ἐς ὀρθὸν ὄμμασι σκοπομένη.
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραῖα προσπόλων δόξασά που
 ἦ Πανὸς ὀργὰς ἦ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὀμμάτων δ' ἀπὸ
 κόρας στρέφονσαν, αἱμά τ' οὐκ ἓνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθύς δ' ἡ μὲν εἰς πατρός δόμους
 ὤρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἅπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἦδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστῆς τερμόνων ἂν ἦπτετο·
 ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὀμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θανμαστὸν ἔει νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως τ' ἐλάμπετο.

ΑΙΓΕΥΣ.

πολλῶν ἑκατὶ τήνδε σοὶ δοῦναι χάριν,
 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 720
 ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς.
 εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
 οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης, χθόνα,
 πειράσομαί σου προξενεῖν, δίκαιος ὢν.
 [τοσόνδε μέντοι σοὶ προσημαίνω, γύναι· 725
 ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,
 αὐτὴ δ' ἑάνπερ εἰς ἐμοὺς ἐλθῆς δόμους,
 μενεῖς ἄσυλος κοῦ σε μὴ μεθῶ τινα.]
 ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσομαι πόδα·
 ἀναίτιος γὰρ καὶ ξένους εἶναι θέλω. 730

ΜΗΔΕΙΑ.

ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
 τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙΓΕΥΣ.

μῶν οὐ πέποιθας; ἢ τί σοὶ τὸ δυσχερές;

ΜΗΔΕΙΑ.

πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
 Κρέων τε. τούτοις δ' ὀρκίοισι μὲν ζυγείς, 735
 ἄγουσιν οὐ μεθεῖν ἂν ἐκ γαίας ἐμέ·
 λόγοις δὲ συμβᾶς καὶ θεῶν ἀνώμοτος,
 φίλος γένοι' ἂν κάπικηρυκεύματα
 τάχ' ἂν πίθοι σε· τὰμὰ μὲν γὰρ ἀσθενῇ,
 τοῖς δ' ὄλβος ἔστι καὶ δόμος τυραννικός. 740

τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
οὐδ' ἂν τρέσας εἵποιμι τοὺς σοφοὺς βροτῶν 1225
δοκοῦντας εἶναι καὶ μεριμνητὰς λήγων
τούτους μεγίστην ζήμειαν ὀφλισκάνειν.
θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ.
Ὀλβου δ' ἐπίρρηνεντος εὐτυχέστερος
ἄλλον γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. 1230

ΧΟΡΟΣ.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
ὦ τλήμον, ὥς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἣτις εἰς Ἄιδου πύλας
οἶχει γάμων ἑκατὶ τῶν Ἰάσονος. 1235

ΜΗΔΕΙΑ.

φίλοι, δέδοκται τούργον ὥς τάχιστα μοι
παῖδας κτανούσῃ τῇσδ' ἀφδρμάσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χειρί.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή, 1240
ἡμεῖς κτενούμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἴ' ὀπλίζον, καρδίᾳ. τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἔρπετ' πρὸς βαλβίδα λυτήρᾱν βίου, 1245
καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
ὥς φίλταθ', ὥς ἔτικτες· ἀλλὰ τήνδε γε
λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,

κάπειτα θρήνει· και γὰρ εἰ κτενεῖς σφ' ὁμῶς
 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

1250

ἐπὶ- γυνή

ΧΟΡΟΣ.

Ἰὼ Γᾶ τε καὶ παμφαῆς·

στρ. α'.

ἀκτὺς Ἀελίου, κατὶδετ' ἴδετε τὰν
 ὀλομένην γυναῖκα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χερ' αὐτοκτόνῳ.

σᾶς γὰρ . . χρυσέας γονᾶς

1255

ἐβλασθεν, θεῶν δ' αἶμα . . πίνειν

φόβος ὑπ' ἀνέρων.

ἀλλὰ νῦν, ὦ φάος διογενές, κάτειρ-
 γε, κατὰ παυσον, ἔξελ' οἴκων φονῶντ'
 ἀλαίνοντ' Ἑρινύων ὑπ' ἀλάστορον.

1260

μάταν μὸχθος ἔρρει τέκνων,

ἀντ. α'.

μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
 κυανεᾶν λιπούσα Συμπληγάδων
 πετρᾶν ἄξενωτάταν εἰσβολάν.

δεῖλαία, τί σοι φρενῶν βαρὺς

1265

χόλος προσπίνει καὶ . . δυσμενῆς

φόνος ἀμείβεται;

χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
 σματ' ἐπὶ γαίαν αὐτροφόνταις ξυνω-
 δὰ θεόθεν πίνοντ' ἐπὶ δρόμοις ἄχῃ.

1270

ΠΑΙΔΕΣ.

Η. 92

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων ;
 ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω ; ποῖ φύγω μητρὸς χέρας ;

1271

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ' · ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους ; ἀρῆξαι φόνον
 δοκεῖ μοι τέκνοις.

1275

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρῆξαι · ἐν δέοντι γάρ ·
 ὥς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟΡΟΣ.

τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδαρος, αἷτις
 τέκνων ὃν ἔτεκες
 ἄροτον, αὐτοχείρι μοίρα κτενεῖς.

1280

μίαν δὴ κλύω μίαν τῶν πάρος
 γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
 Ἴν' ὡς μανείσας ἐκ θεῶν, οὐδ' ἡ Διὸς
 δαμαρ νιν ἐξέπεμψε δωμάτων ἄλη.

ἀντ. β'.

1285

πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνω
 τέκνων δυσσεβεῖ,

ὄψεσθ', ἐς ἄλλο ^{ταλὸν} σχῆμ' ἀποστάντες βίου.
 φεῦ φεῦ· τί προσδέρκεσθ' ἔμ' ὄμμασιν, τέκνα; 1040
 τί προσγέλᾳτε τὸν πανύστατον γέλων;
 αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
 γυναῖκες, ὄμμα φαίδρον ὥς εἶδον τέκνων.
 οὐκ ἂν δυνάμην· ^{καὶ γὰρ} χαιρέτω ^{ἐννοεῖται} βουλευμάτα
 τὰ πρόσθεν· ^{ἡ δὲ} αἶψα ^{ἡ δὲ} παῖδας ἐκ γαίας ἐμούς. 1045
 τί δέι' με ^{ἡ δὲ} πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυπούσαν ^{ἡ δὲ} αὐτὴν ^{ἡ δὲ} δις ^{ἡ δὲ} τόσα ^{ἡ δὲ} κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγε· ^{ἡ δὲ} χαιρέτω ^{ἡ δὲ} βουλευμάτα.
 καίτοι τί πάσχω; βούλομαι γέλῳ ὀφλεῖν
 ἐχθροὺς μέθεισά τοὺς ἐμούς ^{ἡ δὲ} ἀζημίους; 1050
 τολμητέον τὰδ'. ἀλλὰ ^{ἡ δὲ} τῆς ἐμῆς ^{ἡ δὲ} κακῆς, ^{ἡ δὲ} αἰεὶ
 τὸ καὶ ^{ἡ δὲ} προσέσθαι ^{ἡ δὲ} μαλθακοὺς λόγους φρενός.
 χωρεῖτε παῖδες εἰς δόμους· ὅτῳ δὲ μὴ
 θέμις ^{ἡ δὲ} παρεῖναι ^{ἡ δὲ} τοῖς ἐμοῖσι ^{ἡ δὲ} θύρασιν,
 αὐτῷ ^{ἡ δὲ} μελήσει· ^{ἡ δὲ} χεῖρα δ' οὐ ^{ἡ δὲ} διαφθέρω. 1055
 ᾄ ᾄ.
 μὴ δῆτα, ^{ἡ δὲ} θυμέ, ^{ἡ δὲ} μή ποτ' ^{ἡ δὲ} ἐργάσῃ ^{ἡ δὲ} τάδε·
 ἔασόν αὐτοὺς, ὦ τάλαν, ^{ἡ δὲ} φείσῃ ^{ἡ δὲ} τέκνων·
 ἐκεῖ ^{ἡ δὲ} μεθ' ^{ἡ δὲ} ἡμῶν ^{ἡ δὲ} ζῶντες ^{ἡ δὲ} εὐφρανούσιν σε.
 μὰ τοὺς παρ' Ἀιδῇ ^{ἡ δὲ} νερτέρους ^{ἡ δὲ} ἀλάστορας,
 οὗτοι ποτ' ^{ἡ δὲ} ἔσται ^{ἡ δὲ} τοῦθ' ^{ἡ δὲ} ὅπως ^{ἡ δὲ} ἐχθροῖς ^{ἡ δὲ} ἐγὼ 1060
 παῖδας ^{ἡ δὲ} παρήσω ^{ἡ δὲ} τοὺς ἐμούς ^{ἡ δὲ} καθυβρίσαι.
 [πάντως σφ' ἀνάγκη ^{ἡ δὲ} κατθανεῖν· ^{ἡ δὲ} ἐπεὶ δὲ ^{ἡ δὲ} χρή,
 ἡμεῖς ^{ἡ δὲ} κτενούμεν ^{ἡ δὲ} οἵπερ ^{ἡ δὲ} ἐξεφύσταμεν.]
 πάντως ^{ἡ δὲ} πέπρακται ^{ἡ δὲ} ταῦτα ^{ἡ δὲ} κοῦκ ^{ἡ δὲ} ἐκφεύζεται.
 καὶ δὴ ^{ἡ δὲ} πὶ ^{ἡ δὲ} κρατὶ ^{ἡ δὲ} στέφανος, ^{ἡ δὲ} ἐν ^{ἡ δὲ} πέπλοισί ^{ἡ δὲ} τε 1065
 νύμφῃ ^{ἡ δὲ} τύραννος ^{ἡ δὲ} ὀλλύται, ^{ἡ δὲ} σάφ' ^{ἡ δὲ} οἶδ' ^{ἡ δὲ} ἐγώ.

ἀλλ' εἰμι γὰρ δὴ ^{πρὸς δι' ἡμᾶς} τλημονεστάτην ὁδόν,
 καὶ τούσδε πέμψω ^{ἐν ἡμῶν} τλημονεστέραι ἐτι,
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα.
 ὦ φιλτάτῃ χεῖρ, φίλτατον δέ μοι κάρᾳ
 καὶ σῆμα καὶ πρόσωπον ^{ἐν} εὐγενὲς τέκνων.
^{ἐν} εὐδαιμονοῖτον, ἀλλ' ἐκεῖ. τὰ δ' ἐνθάδε
 πατὴρ ἀφείλετ· ὦ γλυκεῖα προσβολή,
 ὦ μάλθακὸς χρῶς πνεῦμά θ' ἡδιστον τέκνων.
 χωρεῖτε χωρεῖτ'· οὐκέτ' εἰμι προσβλέπειν
 οἷα πρὸς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μανθάνω μὲν οἷα τολμήσω κακά·
 θυμὸς δὲ κρείσσω τῶν ἐμῶν βουλευμάτων,
 ὅσπερ ^{ἐν} μεγίστων ^{ἐν} αἰτίος κακῶν βροτοῖς.

ΧΟΡΟΣ.

πολλάκις ἤδη διὰ λεπτοτέρων
 μύθων ἐμολον καὶ πρὸς ἀμίλλας·
 ἦλθον μείζονς ἢ χρὴ γενεᾶν
 θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν
 μούσα καὶ ἡμῖν, ἣ προσομίλει
 σοφίας ἔνεκεν· πάσαισι μὲν οὐ·
 παυρον δὲ γένος — μίαν ἐν πολλαῖς
 εὐροῖς ἂν ἴσως —
 οὐκ ἀπόμουνσον τὸ γυναικῶν.
 καὶ φημι βροτῶν οἷτινές εἰσιν
 πάμπαν ἄπειροι μῆδ' ἐφύτευσαν
 παῖδας, πρόφερειν εἰς εὐτυχίαν
 τῶν γενεαμένων.

οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην ^{μεγερμένην}
 εἴθ' ἤδ' ἄνθρωποις εἴτ' ἀνιάρων ^{ἀνιάρων} 1095
 παῖδες τελέθουσ' οὐχὶ τυχόντες
 πολλῶν μυχθῶν ἀπεχόνται ^{ἐν τῇ οἰκῇ}
 οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλαστήμῃ, ἔσορῶ μελέτη ^{ἐν τῇ οἰκῇ}
 κατατρυχομένους τὸν ἅπαντα χρόνον · 1100
 πρῶτον μὲν ὅπως θρέψωσι καλῶς,
 βίον θ' ὁπόθεν λείψουσι τέκνοις ·
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
 εἴτ' ἐπὶ χρηστοῖς ^{ἐν τῇ οἰκῇ}
 μοχθοῦσι, τόδ' ἔστιν ἀδελόν. ^{πολλὰν}
 ἐν δὲ τὸ πάντων λοιπῶν ἤδη 1105
 πᾶσιν κατερῶ θνητοῖσι κακόν ·
 καὶ δὴ γὰρ ἅλις βίον θ' εὖρον,
 σῶμά τ' ἐς ἡβην ἤλυθε τέκνων
 χρηστοί τ' ἐγένοντ' · εἰ δὲ κυρῆσαι ^{ἐν τῇ οἰκῇ}
 δαίμων οὗτος, φρονδος ἐς Ἀἰδην 1110
 Θάνατος προφέρων σώματα τέκνων.
 πῶς οὖν λύει πρὸς τοῖς ἄλλοις
 τήνδ' ἔτι λύπην ἀνιαιοτάτην
 παίδων ἔνεκεν
 θνητοῖσι θεοὺς ἐπιβάλλειν ; 1115

ΜΗΔΕΙΑ.

φίλαι, πάλαι τοι προσμένουσα τὴν τύχην
 παραδοκῶ τὰ κεῖθεν οἱ προβήσεται.
 καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
 στεῖχοντ' ὀπαδῶν · πνεῦμα δ' ἡρεθισμένον
 δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. 1120

ΑΓΓΕΛΟΣ.

ὦ δεινὸν ἔργον παρανόμῳς εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναῖαν
λιποῦς ἀπήνην μήτ' ὄχον πεδοστιβῆ.

ΜΗ▲ΕΙΑ.

τί δ' ἀξιόν μοι τῆσδε τυγχάνει φυγῆς;

ΑΓΓΕΛΟΣ.

ὄλωλεν ἡ τύραννος ἀρτίως κόρη 1125
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο.

ΜΗ▲ΕΙΑ.

κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.

ΑΓΓΕΛΟΣ.

τί φῆς; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,
ἥτις τυράννων ἐστίαν ἡκισμένην 1130
χαίρεις κλύουσα κοῦ φοβεῖ τὰ τοιάδε;

ΜΗ▲ΕΙΑ.

ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὦλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135

ΑΓΓΕΛΟΣ.

ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ

σὺν πατρὶ καὶ παρῆλθε νυμφικοὺς δόμους,
 ἦσθημεν οἷπερ σοῖς ἐκάμνομεν κακοῖς
 δμῶες· δι' οἰκῶν δ' εὐθὺς ἦν πολὺς λόγος
 σὲ καὶ πόσιν σὸν νεῖκος ἐσπείσθαι τὸ πρὶν. 1140
 κυνεῖ δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κára
 παίδων· ἐγὼ δὲ καὶ τὸς ἡδονῆς ὑπο
 στέγας γυναικῶν σὺν τέκνοις ἄμ' ἐσπόμεν.
 δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
 πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145
 πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προουκαλύψατ' ὄμματα,
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
 παίδων μυσαχθεῖσ' εἰσόδους· πόσις δὲ σὸς
 ὀργὰς ἀφήρει καὶ χόλον νεάνιδος 1150
 λέγων τάδ'· οὐ μὴ δυσμενῆς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κára,
 φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσῃ πατρὸς
 φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν· 1155
 ἢ δ' ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
 ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο,
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχους 1160
 λαμπρῶ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 καῖπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρὸν βαίνουσα παλλεύκῃ ποδί,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις 1165

τένοντ' ἐς ὀρθὸν ὄμμασι σκοπουμένη.
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροιάν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραία προσπόλων δόξασά που
 ἦ Πανὸς ὄργας ἦ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὁμμάτων δ' ἀπὸ
 κόρας στρέφουσαν, αἵμά τ' οὐκ ἐνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν εἰς πατρὸς δόμους
 ὤρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἅπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἦδη δ' ἀνέλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστῆς τερμόνων ἂν ἦπτετο·
 ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὀμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἱεὶ νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥῦψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσειεσε, μᾶλλον δις τόσως τ' ἐλάμπετο.

τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
οὐδ' ἂν τρέσας εἵποιμι τοὺς σοφοὺς βροτῶν 1225
δοκοῦντας εἶναι καὶ μερίμνητας λόγων
τούτους μεγίστην ζήμειαν ὀφλισκάνειν.
θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ.
ὄλβου δ' ἐπὶ ῥρυνέτος εὐτυχέστερος
ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὐ. 1230

ΧΟΡΟΣ.

ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
κακὰ ξυνάπτειν ἐνδίκως Ἰάσωνι.
ὦ τλήμων, ὥς σου συμφορὰς οἰκτείρομεν,
κόρη Κρέοντος, ἥτις εἰς Αἶδου πύλας
οἶχει γάμων ἐκατὶ τῶν Ἰάσονος. 1235

ΜΗΔΕΙΑ.

φίλοι, δέδοκται τοῦργον ὥς τάχιστα μοι
παῖδας κτανούσῃ τῇσδ' ἀφόρμᾶσθαι χθονὸς
καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
ἄλλῃ φονεῦσαι δυσμενεστέρᾳ χερὶ.
πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρή, 1240
ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
ἀλλ' εἴ' ὀπλίζου, καρδία. τί μέλλομεν
τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, 1245
καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
ὥς φίλταθ', ὥς ἔτικτες· ἀλλὰ τήνδε γε
λαβοῦ βραχεῖαν ἡμέραν παίδων σέθεν,

καίπειτα θρήνει· ^{καὶ} γὰρ εἰ κτενεῖς σφ' ὁμῶς
 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

1250

Εὐ-μεία

ΧΟΡΟΣ.

Ἰὼ Γᾶ τε καὶ παμφαῆς

στρ. α'.

ἀκτὶς Ἀελίου, κατίδεν' ἴδετε τὰν
 ὀλομένην γυναῖκα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χερ' αὐτοκτόνον·

σᾶς γὰρ .. χρυσέας γονᾶς

1255

ἐβλαστέν, θεῶν δ' αἶμα .. πίνειν
 φόβος ὑπ' ἀνέρων.

ἀλλὰ νῦν, ὦ φάος διογενές, κάτειρ-
 γε, κατάπαυσον, ἔξελ' οἴκων φονῶν
 ἀλαινόντ', Ἐρινύων ὑπ' ἀλάστορον.

1260

μάταν μόχθος ἔρρει τέκνων,

ἀντ. α'.

μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
 κυανέαν λιποῦσα Συμπληγάδων
 πετρᾶν ἀξενωτάταν εἰσβολάν.

δειλαία, τί σοι φρενῶν βαρὺς

1265

χόλος προσπίτνει καὶ .. δυσμενῆς

φόνος ἀμειβεταί;

χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
 σματ' ἐπὶ γαῖαν αὐτρφόνταις ξυνφ-
 δὰ θεόθεν πίτνουντ' ἐπὶ δόμοις ἄχῃ.

1270

ΠΑΙΔΕΣ.

Η. 42

ΧΟΡΟΣ.

ἀκούεις βοὰν ἀκούεις τέκνων;
 ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

1271

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρῆξαι φόνον
 δοκεῖ μοι τέκνοις.

1275

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρῆξατ'· ἐν δέοντι γάρ·
 ὥς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύνων ξίφους.

ΧΟΡΟΣ.

τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδαρος, ἅτις
 τέκνων ὄν ἔτεκες
 ἄροτον αὐτόχειρι μοίρα κτενεῖς.

1280

μίαν δὴ κλύω μίαν τῶν πάρος
 γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
 Ἴν' ὡς μανείσαν ἐκ θεῶν, ὅθ' ἡ Διὸς
 δάμαρ νιν ἐξέπεμψε ρωμάτων ἄλῃ.
 πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνῳ
 τέκνων δυσσεβεῖ,

ἀντ. β'.

1285

ἄκτῃς ὑπέρτεινασα ποντίας πόδα,
 δυοῖν τε παῖδوين συνθανοῦσ' ἀπόλλυται. /
 τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ γυναικῶν
 λῆχος πολυπόνον, 1291
 ὅσα βροτοῖς ἑρέξας ἤδη κακά.

ΙΑΣΩΝ.

Γυναῖκες, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης,
 ἄρ' ἐν δόμοισιν ἢ τὰ δειν' εἰργασμένη
 Μῆδεια τοῖσδ' ἔτ', ἣ μέθεσθηκεν φυγῇ; 1296
 δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,
 ἣ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
 εἰ μὴ τυράννων δώμασιν δώσει δίκην.
 πέποιθ' ἀποκτείνασα κυράνους χθονὸς
 ἄθῳ αὐτῇ τῶνδε φεύξεσθαι δόμων; 1300
 ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω.
 κείνην μὲν οὐς ἔδρασεν ἔρξουσιν κακῶς,
 ἐμῶν δὲ παίδων ἤλθον ἐκσῶσαι βίον,
 μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
 μητρῶον ἐκπράσσοκτες ἀνόσιον φόνον. 1305

ΧΟΡΟΣ.

ὦ τλήμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,
 Ἰᾶσον· οὐ γὰρ τοῖσδ' ἂν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἣ που καμ' ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρῶα σέθεν.

ΙΑΣΩΝ.

οἶμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.

1310

ΧΟΡΟΣ.

ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δῆ.

ΙΑΣΩΝ.

ποῦ γάρ νυν ἔκτειν', ἐντὸς ἧ' ἔωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χαλαῖτε κληῖδας ὥς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἄρμους, ὥς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τύσσωμαι φόνῳ.

1315

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κἀνάμοχλεύεις πύλας,
νεκροὺς ἔρευνῶν καμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψάυσεις ποτέ.
τοιόνδ' ὄχλημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυμά πολεμίας χερὸς.

1320

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε καμοὶ παντὶ τ' ἀνθρώπων γένει,
ἧτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος

1325

οἱ μὲν ἄτεκνοι δι' ἀπειροσύνην ^{μετ' ἐμνήσεαι}
 εἴθ' ἤδ' ἄνθρωποις εἴτ' ἀνιάρων ^{ἀνθρώπων} 1095
 παῖδες τελέθουσ' οὐχὶ τυχόντες
 πολλῶν μυχθῶν ἀπέχονται ^{ἀνέχονται}

οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλαστήμῃ, ἔσορῶ μελέτη ^{ἐν καὶ}
 κατατρυχομένους τὸν ἅπαντα χρόνον · 1100

πρῶτον μὲν ὅπως θρέψωσι καλῶς,
 βίον θ' ὁπόθεν λείψουσι τέκνοις ·
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαυροῖς

εἴτ' ἐπὶ χρηστοῖς ^{ἐν καὶ}
 μοχθοῦσι, τόδ' ἔστιν ἄδηλον.

ἐν δὲ τὸ πάντων λαισθίων ἤδη 1105

πᾶσιν κατερῶ θνητοῖσι κακόν ·

καὶ δὴ γὰρ ἅλῃς βίον θ' εὖρον,

σῶμά τ' ἐς ἥβην ἤλυθε τέκνων

χρηστοὶ τ' ἐγένοντ'· εἰ δὲ κυρῆσαι ^{shall be full}

δαίμων οὗτος, φροῦδος ἐς Ἀἰδην 1110

Θάνατος προφέρων σώματα τέκνων.

πῶς οὖν ἰλύνει πρὸς τοῖς ἄλλοις

τήνδ' ἔτι λύπην ἀνιαιοτάτην

παίδων ἔνεκεν

θνητοῖσι θεοὺς ἐπιβάλλειν; 1115

ΜΗΔΕΙΑ.

φίλοι, πάλαι τοι προσμένονσα τὴν τύχην
 παραδοκῶ τὰ κεῖθεν οἱ προβήσεται.

καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος

στείχοντ' ὀπαδῶν · πνεῦμα δ' ἡρεθισμένον

δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. 1120

οἷ' ἐξ ἐμοῦ πέπονθας οἶά τ' εἰργάσω.
 σὺ δ' οὐκ ἔμελλες τὰ μ' ἀτιμάσας δέχῃ
 τερπνὸν ^{φιλικὸν} διαξείν ^{παιδίον} βίον ἐγγέλων ἐμοί,
 οὐδ' ἡ τύραννος οὐδ' ὁ σοὶ προσθεὶς γάμους
 Κρέων ἄτιμον τῇσδέ μ' ἐκβαλεῖν χθονός.
 πρὸς ταῦτα καὶ λέαινα ^{ἡμεῖς} εἰ βούλει, κάλει,
 καὶ Σκύλλαν ἢ Τυρσηνὸν ὥκησεν πέδον·
 τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμεν.

1355

1360

ΙΑΣΩΝ.

καυτή γε λυπεῖ καὶ κακῶν ^{ἐκείνων} κοινωνὸς εἶ.

ΜΗΔΕΙΑ.

σάφ' ἴσθι· λυεῖ δ' ἄλγος, ἣν σὺ μὴ ἔγγελας.

ΙΑΣΩΝ.

ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.

ΜΗΔΕΙΑ.

ὦ παῖδες, ὡς ὤλεσθε πατρώα νόσφα.

ΙΑΣΩΝ.

οὔτοι νυν ἡμῇ δεξιά σφ' ἀπώλεσεν.

1365

ΜΗΔΕΙΑ.

ἀλλ' ὕβρις οἷ τε σοὶ νεοδμήτες γάμοι.

ΙΑΣΩΝ.

λέχους σφέ γ' ἡξιώσας οὔνεκα κτανεῖν;

ΜΗΔΕΙΑ.

σ μικρὸν γυναικὶ ^{μήνη} πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε ^{μήνη} σωφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗΔΕΙΑ.

οἷδ' οὐκέτ' εἰσὶ· ^{ἀγρία} τοῦτο γὰρ σε δῆξεται. 1370

ΙΑΣΩΝ.

οἷδ' εἰσὶν ὥμοι, σφ' ^{κίον} κάρη ^{καυλὸς} μιάστορες.

ΜΗΔΕΙΑ.

² ἴσασι ³ ὅστις ⁴ ἤρξε ⁵ πῆμον⁶ ἥς θεοί.

ΙΑΣΩΝ.

ἴσασι δῆτα σὴν γ' ^{ἀποπνύστων} ἀποπνύστων φρένα.

ΜΗΔΕΙΑ.

στύγει· ^{βαλὼν} πικρὰν δὲ βαλὼν ^{ἐχθαίρω} ἐχθαίρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σὴν· ^{ἀπαλλαγί} ῥάδιοι δ' ἀπαλλαγί. 1375

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; ^{καρτα} κάρτα γὰρ καὶ γὰρ θέλω.

ΙΑΣΩΝ.

θάψαι νεκροὺς μοι τούσδε καὶ ^{κλαῦσαι} κλαῦσαι ^{πάρης} πάρης.

τένοντ' ἐς ὀρθὸν ὄμμασι σκοπομένην.
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἦ Πανὸς ὄργας ἦ τινὸς θεῶν μολεῖν
 ἀνωλόλυξε, πρίν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὁμμάτων δ' ἀπὸ
 κόρας στρέφουσιν, αἰμά τ' οὐκ ἐνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθύς δ' ἦ μὲν εἰς πατρὸς δόμους
 ὥρμησεν, ἣ δὲ πρὸς τὸν ἀρτίως πόσιν
 φράσουσα νύμφης συμφοράς· ἅπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἦδη δ' ἀνέλκων κῶλον ἐκπλέθρον δρόμου
 ταχὺς βαδιστῆς τερμόνων ἂν ἦπτετο·
 ἦ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
 δεινὸν στενάξας ἦ τάλαιν' ἠγείρετο·
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἱεὶ νᾶμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀναστᾶς ἐκ θρόνων πυρουμένη, 1190
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ρῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως τ' ἐλάμπετο.

ΜΗΔΕΙΑ.

οὐπω θρηνεῖς· ^{ἴστω} μένε καὶ γῆρας. ^{ἴστω} γὰρ ἴδ

ΙΑΣΩΝ.

ὦ τέκνα φιλτατα.

ΜΗΔΕΙΑ.

^{τε} μητρί γε, σοὶ δ' οὔ.

ΙΑΣΩΝ.

^{καὶ μὴτ' ὅπως} ^{ἔκτανες}
κάπυιτ' ἔκτανες;

ΜΗΔΕΙΑ.

σέ γε πημáινουσ'.

ΙΑΣΩΝ.

ᾧμοι, φίλιον ^{ἴστω} χρήζω στόματος
παίδων ὃ ^{ἴστω} τάλας προσπτύξασθαι.

1400

ΜΗΔΕΙΑ.

νῦν σφε προσαιδᾶς, νῦν ἀσπάζει,
τότ' ἀπωσάμενός.

ΙΑΣΩΝ.

^{ἴστω} δός μοι πρὸς θεῶν
μάλακον χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑΣΩΝ.

Ζεῦ, τὰδ' ἀκούεις ὥς ἀπελαινόμεθ' 1406

οἶά τε πάσχομεν ἐκ τῆς μυσσaras

καὶ παιδοφόνου τῆσδε λεαίνης ;

ἀλλ' ὅποσον γοῦν πάρα καὶ δύναμαι

τάδε καὶ θρηνῶ κάπιθεάζω,

μαρτυρόμενος δαίμονας ὥς μοι 1410

τέκν' ἀποκτείνας' ἀποκωλύεις

ψαῦσαι τε χεροῖν θάψαι τε νεκρούς,

οὐς μή ποτ' ἐγὼ φύσας ὄφελον

πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, 1415

πολλὰ δ' ἀέλλπτως κραίνουσι θεοί·

καὶ τὰ δοκῆθέντ' οὐκ ἐτελέσθη,

τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.

τοιόνδ' ἀπέβη τόδε πρᾶγμα.

καπείτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὁμῶς
 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή.

1250

Εὐ- μέ- λια -

ΧΟΡΟΣ.

Ἴὼ Γᾶ τε καὶ παμφαῆς· στρ. α'.

ἀκτὺς Ἀελίου, κατίδεδ' ἴδετε τὰν
 ὀλομένην γυναῖκα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χερσὶν αὐτοκτόνον·

σᾶς γὰρ .. χρυσέας γούνας
 ἐβλασθεν, θεῶν δ' αἶμα .. πίτνειν
 φόβος ὑπ' ἀνέρων.

1255

ἀλλὰ γιν, ὦ φᾶος διογενές, κάτειρ-
 γε, κατὰ παυσον, ἔξελ' οἴκων φονῶν
 ἀλαίνοντ', Ἐρινύων ὑπ' ἀλάστορον.

1260

μάταν μοχθὸς ἔρρει τέκνων, ἀντ. α'.
 μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
 κυανέαν λιποῦσα Συμπληγάδων
 πετρᾶν ἀξενωτάταν εἰσβολάν.

δειλαία, τί σοι φρενῶν βαρὺς
 χόλος προσπίτνει καὶ .. δυσμενῆς
 φόνος ἀμειβεται;

1265

χαλεπὰ γὰρ βροτοῖς ὁμογενὴ μιά-
 σματ' ἐπὶ γαῖαν ἀντρέφονται ξυγ-
 δὰ θεόθεν πίτνοντ' ἐπὶ δρόμοις ἄχῃ.

1270

ΠΑΙΔΕΣ.

Η. 82 -

ΧΟΡΟΣ.

ἀκούεις βοᾶν ἀκούεις τέκνων;
 ἰὼ τλᾶμον, ὦ κακοτυχές γύναι.

στρ. β'.

1274

ΠΑΙΣ α'.

οἴμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

1271

ΠΑΙΣ β'.

οὐκ οἶδ', ἀδελφεὲ φίλτατ'· ὀλλύμεσθα γάρ.

ΧΟΡΟΣ.

παρέλθω δόμους; ἀρῆξαι φόνον
 δοκεῖ μοι τέκνοις.

1275

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρῆξαι· ἐν δέοντι γάρ·
 ὥς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟΡΟΣ.

τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδαρος, ἅτις
 τέκνων δὲν ἔτεκες
 ἀροτον αὐτοχείρι μοίρᾳ κτενεῖς·

1280

μίαν δὲ κλύω μίαν τῶν πάρος
 γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,
 Ἴνῳ μανείσαν ἐκ θεῶν, οὐδ' ἡ Διὸς
 δάμαρ νιν ἐξέπεμψε χρωμάτων ἄλη·
 πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνῳ
 τέκνων δυσσεβεῖ,

ἀντ. β'.

1285

ἀκτῆς ὑπερτείνασα ποντίας πόδα,
 δυοῖν τε παίδων συνθανοῦς' ἀπόλλυται.
 τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ γυναικῶν
 λέχος πολυπόνον, 1291
 ὅσα βροτοῖς ἐρέξας ἤδη κακά.

ΙΑΣΩΝ.

Γυναῖκες, αἱ τῆσδ' ἐγγὺς ἑστέατε στέγης,
 ἄρ' ἐν δόμοισιν ἢ τὰ δεινὰ εἰργασμένη
 Μῆδεια τοῖσδ' ἔτ', ἣ μέθεσθηκεν φυγῇ; 1295
 δεῖ γάρ νιν ἥτοι γῆς σφε κρυφθῆναι κάτω,
 ἢ πτήνων ἄραι σῶμ' ἐς αἰθέρος βάθος,
 εἰ μὴ τυράννων δώμασιν δώσει δίκην.
 πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
 ἀθῶος αὐτῇ τῶνδε φεύξεσθαι δόμων; 1300
 ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω.
 κείνην μὲν οὐς ἑδράσεν ἔρξουσιν κακῶς,
 ἐμῶν δὲ παίδων ἡλθὼν ἐκσωῶσαι βίον,
 μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
 μητρῶν ἐκπράσσοιτες ἀνδρῶν φόνον. 1305

ΧΟΡΟΣ.

ὦ τλήμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,
 Ἰάσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.

ΙΑΣΩΝ.

τί δ' ἔστιν; ἢ πον καὶ μ' ἀποκτεῖναι θέλει;

ΧΟΡΟΣ.

παῖδες τεθνᾶσι χειρὶ μητρῶα σέθεν.

ΙΑΣΩΝ.

οἷμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.

1310

ΧΟΡΟΣ.

ὥς οὐκέτ' οὐτῶν σῶν τέκνων φρόντιζε δῆ.

ΙΑΣΩΝ.

ποῦ γάρ νιν ἔκτειν', ἐντὸς ἧ' ἔωθεν δόμων;

ΧΟΡΟΣ.

πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον.

ΙΑΣΩΝ.

χαλάτε κληῖδας ὥς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἀρμούς, ὥς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τύσωμαι φόνῳ.

1315

ΜΗΔΕΙΑ.

τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἔρευνῶν καμὲ τὴν εἰργασμένην;
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
λέγ' εἰ τι βούλει, χειρὶ δ' οὐ ψάυσεις ποτέ.
τοιόνδ' ὄχλημα πατρὸς Ἥλιος πατὴρ
δίδωσιν ἡμῖν, ἔρυνμα πολεμίας χερὸς.

1320

ΙΑΣΩΝ.

ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι
θεοῖς τε καμοὶ παντὶ τ' ἀνθρώπων γένει,
ἧτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος

1325

ἔτλης τεκούσα καὶ μ' ἄπαιδ' ἀπώλεσας·
 καὶ ταῦτα δράσας ἡλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλάσας δυσσεβέστατον.
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότ' οὐ φρονῶν
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς 1330
 Ἕλλην' ἐς οἶκον ἡγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδοτὴν ἢ σ' ἐθρέψατο·
 τῶν σὼν ἀλάστορ' εἰς ἐμ' ἐσκήψαν θεοί·
 κτανούσα γὰρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος. 1335
 ἦρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκούσά μοι τέκνα,
 εὐνῆς ἑκατὶ καὶ λέχους σφ' ἀπώλεσας.
 οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἑλληνὶς γυνή
 ἔτλη ποθ', ὦν γέ προσθεν ἡξίουεν ἐγὼ 1340
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριον τ' ἐμοί,
 Λεαῖναν, οὐ γυναῖκα, τῆς Τυρσηνίδος
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνείδεσι
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος· 1345
 ἔρρ', αἰσχροποιέ καὶ τέκνων μαιφόνε,
 ἐμοὶ δὲ τὸν ἐμὸν δαίμον' αἰάζειν πάρα,
 ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας οὐς ἔφυσας, κάζεθρε ψάμην,
 ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα. 1350

ΜΗΔΕΙΑ.

μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἡπίστατος

ΜΗΔΕΙΑ.

σμικρὸν γυναικὶ ^{μηδῶν} πῆμα τοῦτ' εἶναι δοκεῖς;

ΙΑΣΩΝ.

ἥτις γε ^{μηδῶν} σῶφρων· σοὶ δὲ πάντ' ἐστὶν κακά.

ΜΗΔΕΙΑ.

οἶδ' οὐκέτ' ^{αἰσίου} εἰσὶ· τοῦτο γάρ σε δήξεται. 1370

ΙΑΣΩΝ.

οἶδ' εἰσὶν, ὦ μοι, σῶ ^{καὶ} κάρφ ^{καὶ} μιάστορες.

ΜΗΔΕΙΑ.

ἴσασι²ν ὅστις³ ἤρξε⁴ πῆμον⁵ῆς θεοί.

ΙΑΣΩΝ.

ἴσασι δῆτα σὴν γ' ^{ἀποπνυστον} φρένα.

ΜΗΔΕΙΑ.

στύγει· πικρὰν δὲ ^{βαρύνει} βαρύνει ἐχθαίρω σέθεν.

ΙΑΣΩΝ.

καὶ μὴν ἐγὼ σὴν· ^{ἐλπίδα} ῥάδιοι δ' ἀπαλλαγαί. 1375

ΜΗΔΕΙΑ.

πῶς οὖν; τί δράσω; ^{βέβαια} κάρτα γὰρ καγὰν.

ΙΑΣΩΝ.

θάψαι νεκρούς μοι τούσδε καὶ κλαῦσα¹.

ΜΗΔΕΙΑ.

οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί,
 φέρουσ' ἐς Ἥρας τέμενος Ἀκράϊας θεοῦ,
 ὥς μή τις αὐτοὺς πολεμίων καθυβρίσῃ, 1380
 τύμβους ἀγασπῶν· γῆ δὲ τῇδε Σισύφου
 σεμνὴν ἐορτὴν καὶ τελεὴ προσάψομεν
 τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβούς φόνου.
 αὐτὴ δὲ γαῖαν εἴμι τὴν Ἐρεχθέως,
 Αἰγέῃ συνοικήσουσα τῷ Πανδίωνος. 1385
 σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
 Ἀργοῦς κára σὸν λείψανῳ πεπληγμένός,
 πικρὰς τελευτὰς τῶν ἐμῶν γάμων ἰδών.

ΙΑΣΩΝ.

ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων
 φονία τε Δίκη. 1390

ΜΗΔΕΙΑ.

τίς δὲ κλύει σου θεὸς ἢ δαίμων,
 τοῦ ψευδόρκου καὶ ξειναπάτου;

ΙΑΣΩΝ.

φεῦ φεῦ, μυστὰρ καὶ παιδολέτορ.

ΜΗΔΕΙΑ.

στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑΣΩΝ.

στείχω, δισσῶν γ' ἄμωρος τέκνων. 1395

ΜΗΔΕΙΑ.

οὔπω θρηνεῖς· ^{stay} μένε καὶ γῆρας. ^{grow old}

ΙΑΣΩΝ.

ὦ τέκνα φιλτάτα.

ΜΗΔΕΙΑ.

ἤ μητρί γε, σοὶ δ' οὔ.

ΙΑΣΩΝ.

^{and you, my child}
κάππειτ' ἑκάνες;

ΜΗΔΕΙΑ.

^{to give}
σέ γε πημαινουσ'.

ΙΑΣΩΝ.

ᾧμοι, φίλιον ^{to} χρήζω στόματος
παίδων ὃ τάλας προσπτυξασθαι.

1400

ΜΗΔΕΙΑ.

νῦν σφε προσανδᾶς, νῦν ἀσπάζει,
τότ' ἀπώσάμενός.

ΙΑΣΩΝ.

^{to} δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.

ΜΗΔΕΙΑ.

οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑΣΩΝ.

Ζεῦ, τάδ' ἀκούεις ὡς ἀπελαινόμεθ' 1405

οἷά τε πάσχομεν ἐκ τῆς μυσαρᾶς

καὶ παιδοφόνου τῆσδε λεαίνης;

ἀλλ' ὅποσον γόνυ πάρα καὶ δύναμαι

τάδε καὶ θρηνῶ κάπιθεάζω,

μαρτυρόμενος δαίμονας ὡς μοι

τέκν' ἀποκτεῖνας ἀποκωλύεις

ψαυσαί τε χεροῖν θάψαι τε νεκρούς,

οὐς μή ποτ' ἐγὼ φύσας ὄφελον

πρὸς σοῦ φθιμένους ἐπιδέσθαι.

ΧΟΡΟΣ.

πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, 1415

πολλὰ δ' ἀέλπτως κραίνουσι θεοί·

καὶ τὰ δοκηθέντ' οὐκ ἔτελεσθη,

τῶν δ' ἀδοκῆτων πόρον εὖρε θεός.

τοιόνδ' ἀπέβη τόδε πρᾶγμα.

NOTES.

REFERENCES.

H., Hadley's Greek Grammar.

G., Goodwin's Greek Grammar.

GMT., Goodwin's Syntax of the Greek Moods and Tenses.

ON THE HYPOTHESES.

HYPOTHESIS FIRST. — Ascribed in one manuscript to Dicaearchus, who was a pupil of Aristotle, and whom we know, like his master, to have written such dramaturgical notes. A part is perhaps taken from him, but the last part is plainly written by some one else. — *ἔγγυάται* : incorrect ; the play represents the marriage as already over. — *Γλαύκην* : Euripides does not mention her name ; later writers call her sometimes Glauce, sometimes Creusa. — *μισθὸν τῆς χάριτος* : again inaccurate ; the gifts are sent in suing for a new favor. — *Φερεκύδης*, a native of Leros, who lived at Athens about the time of the Persian wars and made a collection of legends (*ιστορίαι*) in ten books. — *Σιμωνίδης* of Ceos, the famous poet (556–468 B. C.), who lived chiefly in Athens. — For *ὡς—ποίησε* we should regularly have *ποίησαι*. — *ὁ τοῦς Νόστους ποιήσας*, the author of the *Nosti*, one of the poems of the Epic Cyclius ; it was commonly ascribed to Agias of Troezen. — *Στάφυλος*, an Egyptian Greek of uncertain age, who wrote, among other books, a work *περὶ Θερραλῶν*. — *δοκεῖ*, sc. *ὁ Εὐριπίδης*. — *ὑποβαλίσθαι*, falsely appropriated, palming it off as his own, as a woman another's child. — *Ἑλλάδος βίος*, in three books, was Dicaearchus' chief work ; it was an account of the customs, institutions, and topography of Greece. — *ὑπομνήμασι* : these were brief notes on various subjects. Those here referred to were in six books, attributed sometimes to Aristotle, sometimes to Theophrastus. — *μέμφονται*, κ. τ. λ. : an unjust criticism ; see on v. 899. — *προπεσεῖν*, burst. — *εἰσβολή*, opening verse. — *ἐπέξεργασία*, further development of the thought. — *Τυμαχίδας*, a glossographer and commentator of uncertain time ; his remark is wrong ; see on v. 3. — *Ὀμηρος* : Odys. ε, 264.

HYPOTHESIS SECOND. — Aristophanes of Byzantium, the famous Alexandrine scholar and librarian (about 200 B. C.), busied himself especially with the criticism of the poets. We possess many such brief notices of his on plays. The *didascaliae*, or statements as to date of representation, etc., were collected from the Athenian choregic inscriptions which commemorated the dramatic contests. — *παρ' οὐδενός*, κ. τ. λ.: that is, neither Aeschylus nor Sophocles composed a play on the same subject. — *πρῶτος* (ῆν), i. e. took the first prize. — *Εὐφορίων*, son of Aeschylus. — *οὐ σφίγεται*, namely, the satyric play Theristae. It was not, he means, in the Alexandrine library.

ON THE PLAY.

The scene is in Corinth before Medea's house. The nurse, whose speech opens the play, is an old slave-woman, attached, according to Greek custom, to the person of her mistress for life, having been her attendant in childhood and her companion in flight from her father's house. She comes upon the stage from out the house. The prologue is better managed than most of Euripides'; the nurse's soliloquy is naturally brought about and discloses the situation to the hearers in an unconstrained way.

1, 2. *εἴθ' ὄφελ'*: for this formula of wishing, see GMT. § 83, 2; H. 721, b (fine print). — *διαπτάσθαι*: the ship is said to fly, as Hel. 147 and elsewhere its sails are called wings. — *Συμπληγάδας* is object of *διαπτ.* The Symplegades or *συνδρομάδες πέτραι* (in Homer *πλαγκταί*) are fabulous rocks believed to close together and crush ships which attempted to pass between them. Homer thinks of them as somewhere in the west, but later they were identified with two rocks at the mouth of the Bosphorus, where it opens into the Euxine. *κυνάεαι* is their standing epithet, so that they are even called *αἱ κυνάεαι* outright.

3. There is no *hysteron proteron* in this passage; the nurse says, 'Would that the ship had never sailed, — nay, had never even been built.'

4. *ἐπερμάσαι*: this verb occurs nowhere else in classic Greek. Hesychius explains it by *κώπαις ἀρμύσαι*. The subject is still *πέυκη*. And *would that it had never equipped with oars the hands of those noblest men*. The pine is thought of as furnishing material for oars as well as for ship.

6 fig. *Πελία*: dat. of advantage, *for Pelias*. — *δέσποιν' ἐμὴ Μήδεια*: these words make it clear to the spectators who the speaker is. — *πύργους*: the place whither; H. 551; G. § 162. — *θυμὸν ἐκπλαγῆσα*, *crazed in heart*; *ἐκπλήσσω* of an overpowering passion such as deprives of self-control.

11 fig. A singular case of attraction. *πολιτῶν* (for *πολίταις*) takes the

case of *ὦν*. The reason is that *φυγῇ* belongs not to *ἀνδάνουσα* but to *ἀφίκετο*, so that the relative clause really begins with *φυγῇ*, and *πολιτῶν* is inside of it, and therefore has to take the case of the relative; H. 809; G. § 154. The regular order would be *ὦν πολιτῶν φυγῇ ἀφίκετο χθόνα*, standing, of course, for *πολίταις ὦν φυγῇ ἀφ. χθ.*, *pleasing the citizens to whose land she has come in her flight*. Had the poet written *πολίταις, φυγῇ* would be referred to *ἀνδάνουσα*, and the sentence so be misunderstood. — *ἀνδάνουσα μὲν* is answered by *νῦν δέ* in 16, but there the expression is changed through the influence of the intervening parenthesis (14, 15); the idea is, ‘pleasing to be sure (*μὲν*) her adopted townsmen, and doing all she can to maintain friendly relations with her husband, but still (*δέ*) involved in strife from his nefarious conduct.’

13. *αὐτή*, *on her part*, in opposition to Jason’s faithlessness.

14. *ἥπερ* by attraction for *ὅπερ*; H. 513 c.

16. *νοσεῖ τὰ φιλτάτα*, *the tenderest ties are failing*.

19. *αἰσυνῇ*: *βασιλεύει, ἀρχεῖ*. Hesych. The verb is found only here.

25, 26. *συντήκουσα δακρύοις*, *dissolving it (σῶμα) in tears*. Others construe *συντήκουσα χρόνον*, justifying it by *τῇκει βιοτήν*, 141, which, however, is hardly parallel. — *ἐπεὶ* means here *ever since*. — *ἡδίκημένη*: supplementary participle; H. 799; GMT. § 113.

30. *ἢν μὴ ποτε* may be rendered *except when*.

33. *ἀτιμάσας ἔχε*, nearly = *ἡτίμακεν*, but with the idea of present continuance more prominent. This use of *ἔχω* with aor. partic. (GMT. § 112, 2, Note 7; H. 797) is a favorite one with Sophocles and Euripides, but is probably not found in Aeschylus.

35. *ἀπολείπεσθαι* is passive; *to be bereft*. *μὴ ἀπολ.* joined by synizesis.

37. *νέον* = *κακόν*, as often.

38. *βαρεῖα*, *resentful*.

40–43. The two first of these verses are plainly interpolated from 379 fig.; the others might be retained (reading *μὴ* for *ἦ*) but that *τύραννον* is awkward and obscure. If the princess is meant, there should be some designation of the gender.

45. *καλλινικόν* means *victory*, or *the honors of victory*; so *τὸ καλλινικόν* is used Pind. Nem. 3, 17. In the absence of the article it is better to take it as neuter, than as masc. with *στέφανον* understood, as some have done.

46. *οἷδε παῖδες στείχουσι*, *here come the children*. For this use of *οἷδε*, very common in the drama, see H. 678 a. — The learner should note the difference between *πρόχος* and *τροχός*.

49. The *παιδαγωγός*, who now enters with the two boys, is an aged family-slave of Jason’s. Wealthy Greeks, when their boys had outgrown the nursery, gave them into the charge of such trusty slaves, whose duty

it was to attend them wherever they went. — **δεσποίνης** limits *οἶκων κτήμα* taken together.

50. **τήνδε** should be translated *this*. It is similarly used in 689 below.

52. **σοῦ** may depend upon either *μόνη* or *λείπεσθαι*.

57. The Greeks had a superstitious belief in the efficacy of confiding secret anxieties to the natural elements. Andromache (Andr. 91), Electra (Eur. El. 59, Soph. El. 89), and Creusa (Ion 885) do this. A disquieting dream is thus told to the air (Iph. Taur. 42) or the sun (Soph. El. 424).

58. **μολούσῃ**, as if *μοι*, not *με*, had gone before. Several such places are found; thus Iph. Aul. 491, *ἀλλως τέ μ' ἔλεος...εἰσῆλθε συγγένειαν ἐννοούμενῃ*. Cp. below 744 and note. The comic poet Philemon (Athen. vii. p. 288) parodied this passage thus: A cook says,

ὥσθ' ἱμερός μ' ὑπῆλθε γῇ τε κούραν
λέξαι μολόντι τοῦψον ὡς ἐσκενῶσα.

59. **γάρ** in questions expresses surprise. Transl. *what!*

60. **ζηλῶ σε**, *Envious simplicity!* — **μεσοί** (schol. ἀκμάζει), *is at its height*, or *in the middle of its course*.

61. **μῶρος**: nom. of exclamation rather than of address. Medea is meant, *μῶρος* being used here exceptionally as adj. of two endings. This is a common thing with Euripides; cp. 1197 *δῆλος*, 1375 *ῥάδιος*.

65. **πρὸς γενέου**: see on 709. — **σύνδουλον**, acc. of person (H. 553; G. § 164), the acc. of the thing being omitted.

67. **οὐ δοκῶν κλύειν**, *pretending not to be listening*. Cp. Hipp. 119, *μὴ δόκει τούτων κλύειν*. *οὐ δοκῶ* is used like *οὐ φημι*, *deny*, *οὐκ ἐῷ*, *forbid*, etc.

68. **πεσσούς**, *the gaming-place*. So *οἱ ἰχθύς*, *the fish-market*, *τὰ λάχανα*, *the vegetable-market*, and others. The game of *πεσσοί* resembled ours of draughts, in that it was played on a checkered board with *men* (*ψῆφοι*). There were several varieties of it.

69. All fountains were considered sacred. The famous Pirene, after first welling up near the top of the Acrocorinthus into a basin with no visible outlet, flowed underground and reappeared in the lower town, near the street leading to the Lechaëum, where it was adorned with handsome stonework, and was a favorite place of resort. See Curtius's Pelop. Vol. II. p. 528.

72. **σαφής**, *true, correct*.

73. **οὐκ εἶναι**: a very exceptional use of *οὐ*. The rule would require *μή*. The expression seems to be analogous to *χρὴ οὐ* with infin., which is frequent in Eurip.; see 294, 574; Androm. 100, *χρὴ δ' οὐ ποτ' εἰπεῖν οὐδέν' ὀλβιον βροτῶν*: Hipp. 645, *χρὴν εἰς γυναῖκα πρόσπολον μὲν οὐ περᾶν*: in cases, too, where it is impossible to say that *οὐ* forms with the infin. a simple idea. The usage arose probably thus: first the *οὐ* was put directly after the *χρὴ* for reasons of emphasis, still belonging to it (so Hipp. 507, and perhaps the

above passage of Androm.), then it gradually attached itself to the infin., and allowed itself to be separated from *χρή*.

74, 75. *πάσχοντας* is supplementary partic.; cp. 38. See GMT. § 112, 1; H. 800. — *εἰ καὶ* because of the negative idea implied in the foregoing question: (surely he will not) *even though he has*, etc.

76. *κηδευμάτων*: H. 581; G. § 175, 2. *λείπεται* expresses inferiority.

78, 79. *ἀπωλόμεσθα*: for the tense see GMT. § 19, N. 6. The nurse speaks for her mistress and the household. — *προσολίσσμεν* seems to mean *receive in addition*. A corrupt gloss of Hesychius, *προσολισσθε· προσδέξασθε*, confirms this view, though we should have expected the middle. It is the idiom by which, roughly speaking, involuntary acts are spoken of as if they were voluntary. So Hipp. 831 *ἀνακομίζομαι*, *am receiving on myself*; Heracl. 296, *ψυχὴν διακναίσσει*, *lose his life*. Wecklein aptly compares *ἀποβάλλειν*, *lose*. — *ἔξηγληκέναι*: the figure is that of a boat which ships a fresh wave before the sailors have bailed the first one out. Cp. Ion 927.

83. *ἔλοιτο μὲν μή*: the meaning is, *I will not indeed wish that he may perish*. So Soph. Phil. 961, *ἔλοιτο μήπω, πρὶν μάθοιμι· εἰ καὶ πάλιν γνώμην μετοίσσει*. In both cases the curse is on the speaker's lips, but is revoked at the moment of utterance.

87. *κέρδους χάριν*, *from motives of selfishness*. This verse looks like an interpolation.

88. *εἰ—γε* = *ἐπεὶ*, *seeing that*; hence *οὐ*, instead of *μή*, is admissible. Jelf's Grammar, § 744, 1. The clause depends on *ἄρτι γιγνώσκεις*, the idea being, 'Are you just beginning, in view of Jason's neglect, to recognize the self-love of men? Did you never meet with an instance of it before?'

90, 91. *ἐρημόσας ἔχει*, *keep secluded*. — *πελάζω* is transitive here and 760, but has its ordinary intrans. sense, 101.

93. *δρασεύουσιν*: a desiderative verb; H. 472, Rem. j.

94. *πρὶν κατασκήψαι τινα*: "*πρὶν* with the infin. after *negative* sentences is rare in the Attic poets, but more frequent in the Attic prose." Goodwin, MT. § 106, 2, N. 2. *κατασκήπτω* only here takes the accus. It probably means, *strike down as with a thunderbolt* (Schol. *βλάψαι...ὄλον κεραυνῶσαι*); with dat. on the contrary, simply *fall upon*.

96, 97. Medea's voice is heard in soliloquy within the palace. The anapaests which she speaks are tintured with Doric forms, while those of the nurse are free from them. Anapaestic systems admit Dorisms only exceptionally, to impart greater solemnity or pathos. — *πόνων* is causal genitive in exclamation (H. 592 a; G. § 173, 3) joined to an adjective, as often; cp. 1028. — *πῶς ἂν ἐλόμαν*; *would that I might die*. This form of wish (GMT. § 82, N. 5), not rare in tragedy, occurs again 173.

98. τὸδ' ἐκεῖνο, *There it is!* literally, '*this is that*' (spoken of before). A common colloquial formula.

106 fig. *It is plain that the storm-cloud of wailing, just beginning to rise, will shortly dart upward with greater fury.* I have given ἀνάξει (from ἀνάσσω = ἀναίσσω), a suggestion of Elmsley's, based on an old variant ἀνάξει found in the Schol. and one Ms. The common reading, ἀνάψει, is hard to explain. Some take it as active for middle, '*will blaze forth*' (with lightning), but neither ἀπτειν nor its compounds ever use the active in this sense. Others supply Medea as subject, '*that she will light up,*' but this accords ill with the opening of the sentence, which shows that νέφος is meant as subject. By reading δήλη or δηλοῖ we might retain ἀνάψει. ἀρχῆς ἔξαιρόμενον = αἰρόμενον ἐξ ἀρχῆς, *rising from its starting-point.* With νέφος οὐρανόθεν cp. στεναγμῶν νέφος, H. F. 1140.

112. ὁ κατάρτατοι παῖδες: in spite of the nurse's caution, the children, who here enter the house with their attendant, are espied by Medea.

116. σοι may be rendered *pray*. The exact sense is, '*What share do you fancy that,*' etc. The nurse does not, of course, intend this for Medea's ears.

118. ὑπερῳ, as implying anxiety, takes the construction of a verb of fearing. ὑπερ-, *exceedingly*.

119. δαυὰ τυράννων λήματα: the nurse has Medea in mind, by no means Creon, as Paley thinks. Medea, as a king's daughter, may be called a τύραννος. For the sentiment the Schol. compares Il. α, 80 fig.

122, 123. γάρ may be justified by supplying the thought, '*All this I disapprove,*' implied in the tone of the preceding sentence. Meanwhile, one might translate, *The fact is.* See, however, on 573. — ἐπ' ἰσοῖσιν, *on a footing of equality* with one's fellow-citizens, as in a democracy. To live thus, the nurse says, is better than to be a king. A like sentiment Ion 621, Iph. A. 16. — μεγάλως: not to be understood of regal state, which is entirely deprecated, but of a less dangerous magnificence, the sense being, '*securely at least, even at the expense of all grandeur.*'

125-130. Construe τοῦτομα νικᾷ εἰπεῖν, *the name is a better one to speak.* Notice πρῶτα μὲν—τε in correlation; so below, 232, 1101 (cp. 429). — λῶστα (ἔστι): subject is τὰ μέτρια understood. — τὰ δ' ὑπερβάλλοντα, κ. τ. λ., *what exceeds due bounds avails no wholesome thing to mortals.* 'μηδὲν ἄγαν' is the mainspring of Grecian ethics. All excess is ὄβρις, which the gods punish by sending ἀτη. — ἀπέδωκεν: gnomic aorist; H. 707; GMT. § 30. Its subject is still τὰ ὑπερβάλλοντα.

131. The chorus of Corinthian women now appears in the orchestra and sings the Parodos, which consists of four parts, — proöde, strophe, anti-strophe, and epode, — separated from each other by anapaests of Medea and the nurse.

134. ἐπ' ἀμφιπύλου, κ. τ. λ.: the meaning of these words is doubtful. They are, I think, best taken thus, *I heard a cry near the doorway within the house*; the chorus inferring Medea's nearness to the door from the distinctness of her voice. ἐπὶ as Heracl. 239, ἐφ' οὗ. Other ways are possible: 1. *Being near the porch* (Medea's) *I heard a cry within the house*. But the chorus has just arrived and was not 'near the porch' when Medea last spoke, 111. 2. *Being near (my own) doorway I heard a cry in (Medea's) house*. So Wecklein. 3. Joining ἀμφ. μελάθ., *being near the double-doored house, I heard a cry within*. So Elmsley, Paley, Klotz. To this the same objection applies as to 1, and the position of ἔσω is, besides, unfavorable. 4. *I heard a cry inside, in the double-doored house*; ἐπὶ as in ἐπ' οἰκῆματος, etc., but this use belongs rather to later prose. ἀμφίπυλος occurs only here. Klotz and Paley, taking it adjectively, refer it to the outer and inner door (αἰθῆρος and μέγαντος), but the word as applied to a house can only mean *having a door on both sides*. But as a substantive τὸ ἀμφίπυλον can mean *doorway or vestibule*; cp. ἀμφίθυρον, Theocr. xiv. 42, and Schol. Il. ω, 323, "Κύπριοι δὲ παστάδα ἀμφίθυρον, Σικελοὶ δὲ τὴν αἰθῆραν θύραν"; also πρόθυρον. — ἔσω, as often, is for ἐντός, without any idea of motion.

136. συνήδομαι for rejoicing at misfortunes is rare, but Hippol. 1286, τί τάλας τοῖσδε συνήδει; cp. Rhes. 958.

138. ἐπέλ...κέκρανται, *since it* (the household, especially Medea, see v. 11) *has endeared itself to me*. κέκρανται (sing.) from κραίνω.

139. δόμοι, *house*, i. e. *family*. — τάδε, *all that*.

142. οὐδὲν παρ. φρένα, *nothing comforted at heart*.

147. βιοτάν, object of καταλυσάμαν. The same expression, frag. 984, καταλυσάμενους βίον; the active Suppl. 1004, καταλύσουσα βίον. — προλιπούσα (αὐτήν).

149. ἀχάν (= ἡχῆν) is a correction of Nauck, after Elmsley. The Mss. have λαχάν, but the tragedians, so far as can be made out, use the second syllable of λαχῆ always long.

151-153. τίς σοί ποτε, κ. τ. λ.: *What longing for that dread resting-place* (the grave) *would fain hasten for thee the final issue of death?* ἀπλάτου is due to Elmsley, the Mss. having ἀπλάστου or ἀπλήστου; some retain the latter, understanding κοίτας of the marriage-bed. The future σπεύσει expresses present intention or will: GMT. § 25, 1, N. 6; Kühner, Ausf. Gramm. § 387, 4. Yet it is rather oddly used, and there is some probability in Weil's conjecture, who reads σπεύσει θανάτου τελευτά, as a separate sentence: 'death will of itself come quickly enough.' On θανάτου τελευτάν see H. 561; G. § 167, Note.

154. μηδὲν = μηθαμῶς. Not a common use. Androm. 88 and 463; Ar. Ran. 435; Aesch. Ag. 1438.

157. *Be not exasperated with him for this.* τόδε is properly the cognate accus., H. 547 c; G. § 159, N. 2. Elmsley takes it as *thus*, which, however, will not do in μή μοι τόδε χῶεο, Od. ε 215, ψ 213. See lexicon for the literal meaning of χαράσσεσθαι.

160 fig. Themis, as goddess of divine justice, is appealed to for redress of wrongs, as Soph. Elec. 1064. Hence she is called εὐκταία below, 169, and Ικεσία, Aesch. Suppl. 360. Artemis is the special protectress of females, so naturally invoked by them, as Soph. Elec. 626, 1238; Aesch. Suppl. 1031; Eur. Phoen. 152, 191. — ὅρκοις ἐνδησαμένα, namely, when she consented to leave her home with him.

164, 165. αὐτοῖς μελάνθοις: H. 604 end; G. § 188, 5, Note. — πρόσθεν ἀδικεῖν: "the Greek idea was, that to begin the wrong, ὑπάρχειν ἀδικίας, involved the entire guilt, any retaliation being then lawful. Cf. 1372." (Paley.) πρόσθεν may be rendered *unprovoked*.

166, 167. ἀπενάσθη: from ἀποναίω; αἰσχροῦς goes with it. — κάσιν, Apsyrtus; see Introduction, § 11, and note on v. 1334.

169. Ζήνα: whereas Medea, 160, has not invoked Zeus. This has troubled many commentators, ancient and modern. But Zeus ὅρκιος, the guardian of oaths, would be the first deity on whom Medea would naturally call; and we may suppose that in her previous outbursts (see v. 21) she has called upon him, and that the nurse forgets what particular divinities she has just appealed to. If an emendation is necessary, that of Nauck, Ζηνός for Ζήνά θ' (cp. 208, and note), is easy.

171. ἐν τινι μικρῷ, *with* (the commission of) *any trifling deed*.

173. πῶς ἄν, κ. τ. λ., as 97.

176. εἰ πως, H. 830 at end; somewhat differently GMT. § 53, N. 2. — βαρύθυμος is *sullen*, opposed to ὀξύθυμος, *quick-tempered*, *impetuous*.

178. τὸ πρόθυμον = προθυμία, G. § 139, 2; H. 496, 6th ex.

181. φίλα καὶ τὰδ' αὖδα, sc. εἶναι. τὰδε = ἡμᾶς, more exactly *our party*; so Aesch. Pers. 1. The meaning is, *say too that we are her friends*.

182. σπείσασα is Wecklein's emendation (who, however, gives τι πρὶν). — The subject of κακῶσαι, Medea, has to be understood.

184. εἰ, *as to whether*; a simple indirect question after an expression of fearing; GMT. § 46, Note 6 (c). Here and Heracl. 791 it stands for μή οὐ, but Andr. 61 for μή.

186. μόχθου χάριν τήνδε means *the favor of this trouble*, as it were μ. χ. τοῦδε. — ἐπιδώσω, *will grant freely*, beyond my obligations.

187. δέργμα: cognate acc. with ἀποταυροῦνται, as if with δέρεται.

190 fig. The tenor of the following passage is that music might, if rightly employed, be made a comfort in grief, whereas it is only used to heighten needlessly the merriment of feasts.

192 fig. The correlative of μὲν is δέ, 195. — ἀκοῶς = ἀκρόματα.

197. *ἐξ ὧν* refers to *λύπας*. — *θάνατοι*, violent deaths.

200–203. *ἴνα*, where. — *τείνουσι* (utter in long-drawn strains) of the physical act of singing. — *τὸ παρὸν πλήρωμα* together. *πλήρωμα*, physical satisfaction. The sense: 'feasts are merry enough without the aid of song.' — The nurse here enters the house.

205 fig. Take *λιγυρά* adverbially (or rather as predicate adj. of effect, = *ὥστε λιγυρά εἶναι*). *μογορά* belongs with *ἄχρα*, and the phrase *ἄχρα βοᾷ*, as containing a simple idea (= *θρηγεῖ*), governs the accus. *τὸν...κακόνυμφον*. And loudly crying forth her grievous woes she complains of the false bridegroom, etc. Such constructions, in which a verb and accus., taken together, govern a second accusative, are not infrequent in tragedy. Soph. Elec. 124, *τάκεις οἰμωγὰν τὸν Ἀγαμέμνονα*; Bacch. 1289, *τὸ μέλλον καρδία πῆδῃμ' ἔχει*.

208. *τὰν Ζηνὸς Θέμιν*, Zeus' own Themis; that is, his *πάρεδρος* (Pind. Ol. 8, 27), and inseparable companion. So *Θέμις Διὸς κλαρίου*, Aesch. Suppl. 360. She is here said to have led Medea into Greece, the idea being that Medea went in reliance on Themis as guardian of the oaths of Jason.

211 fig. *δι' ἅλα νύχτιον*, over the sea in the night. — *πόντου κλῆδα*: the strait of the Bosphorus; called *ἀπέραντος*, impenetrable, because of the Symplegades which guard it. *ἀπέραντος* has this meaning Aesch. Prom. 153 and 1078; elsewhere it means *endless*. Some give it the latter sense here, justifying it by Homer's *Ἑλλάσποντος ἀπέλων*, Il. ω 545. Both meanings of *ἀπέραντος* arise naturally, since *πεπαίω* means either *pass through* or *go through with*.

214. Medea appears on the stage.

215 fig. A difficult passage. Probably the following interpretation (Seidler's) is the right one: *I know many haughty men, some from personal acquaintance (ὁμμάτων ἔπο), others who are strangers; and these (namely, both the above classes, all the σεμνοὶ) from their reserved demeanor have got an evil name and a reputation for indifference.* This use of *ἀπ' ὁμμάτων, with my eyes, from my own observation*, is found Aesch. Ag. 987; nearly the same Aesch. Suppl. 207, Soph. O. C. 14. *ἐν θυραίοις*, among foreigners or strangers, the usual meaning of *θυραῖος* in Eurip. The *ἡσυχὸς τοῦς* is one slow to make advances, not meeting one, as we say, half-way. (Some editors, with the Scholiast, explain *τοῦς μὲν...θυραίοις* 'some in retirement, others in public life.') For *κτᾶσθαι* = *get the reputation of*, cp. I. T. 676, *δειλίαν κεκτησόμεαι*, and Soph. Ant. 924.

220. *δοῦναι* after *βροτῶν*, H. 514 d, last part.

222–224. Strangers especially, she says, should adapt themselves (*προσχωρεῖν*) to their adopted land, though, to be sure, not even in citizens are stubbornness and ill-breeding (*ἀμαθία*) praiseworthy. Hermann sees in this last verse an allusion to the demagogue Cleon. The aorist *ἤνεσα* and

some others are used to denote a *feeling* or *resolution* (or the expression of the same) which has *already arisen* in the speaker's mind, where we employ the present. GMT. § 19, N. 5 ; H. 709.

226. *ψυχὴν διέφθοσκε*, *has broken my heart*.

228. *ἐν ᾧ...πάντα*, *for he with whom my all rested*. — *γινώσκει*: the Mss. have *γινώσκων*, due, as the Schol. expressly says, to the actors, who misconceived the sense. *γινώσκω* and *γινώσκει* have also been conjectured.

231. *φυτόν*, like our *creature*, in a depreciatory sense.

232 flg. *πρῶτα μὲν* answered by *τε*: ('first *buy* the husband, then *serve* him') unless, indeed, the correlative is 235 flg. — *χρημάτων ὑπερβολή*: rightly explained by Paley, "by outbidding others in the offer of a wealthy dower." Cp. Andr. 289, *ὑπερβολαῖς λόγων δυσφρόνων*, *vying with each other in hard words*. *ὑπερβάλλειν* means *outbid*. Euripides has transferred the usage of his own time to the heroic age, in which the custom was quite the reverse, the suitor bidding for and buying, as it were, his wife. — *τοῦτο, τὸ δεσπότην λαβεῖν*. For the expression cp. Soph. O. T. 1365, *πρεσβύτερον ἐτι κακοῦ κακόν*, *an evil worse than evil*.

235 flg. *ἀγών*, *risk*. — By *ἀπαλλαγὰς* is meant the *ἀπόλειψις* or formal separation from the husband, attainable to a woman only through a difficult process at law, and looked upon at best as scandalous. The husband, on the contrary, might repudiate (*ἀποπέμπειν*) his wife at pleasure. Here, again, Eurip. has Athenian institutions in mind.

238—240. The sense: 'a woman who has come by marriage into a foreign land has need (in order to live happily) of supernatural foresight, if she has learned nothing from her relatives as to the disposition of him who is to be her husband.' This is the best that can be made of the Mss. reading. *ὅτω* is equivalent to *οἷω*. Not the difficulty of selecting a husband is meant (for that is not compatible with the tense of *ἀφικμένην*), but that of living agreeably with him afterwards. And to make this meaning plainer some alter the last line, reading *ὅπως* for *ὅτω*, or *χαρίσεται* for *χρήσεται*.

241, 242. *εἶ* goes with *ἐκπονουμέναισιν*. — *βίᾳ*, *restively*, like an intractable horse.

245. *ἔπαυσε*: gnomic aor. See on 130.

247. *πρὸς μίαν ψυχὴν* · *τὴν τοῦ ἀνδρός*, Schol. Athenian custom confined women strictly to their homes. *βλέπειν* implies devotion; cp. Ion 614, *εἰς δάμαρτα σὴν βλέπης*, and Andr. 179.

250. *κακῶς φρονούντες*: syntactically with *λέγουσι*, yet standing by itself: *wrongly though*. Just so Heracl. 55.

252. *ἀλλ' οὐ γὰρ*, *but (enough said, for)...not*; H. 870 d. — *ἤκει*, *ar-*

258. *μεθορμίσασθαι*, (*with whom*) *to seek a haven of refuge from*, etc. Properly, *to change moorings away from* something.

259. *τοσόνδε*: observe the rather unusual accus. of the thing with *τυγχάνειν*: cp. Phoen. 1666, *οὐ γὰρ ἂν τύχοις τόδε*. — *βουλήσομαι* for *βούλομαι*: the idea of the future fulfilment of the wish is in the speaker's mind and tries so to find expression. Just so Soph. Aj. 680, O. T. 1077, O. C. 1289.

261. *πόσιν δίκην*: the construction is unusual, but right; *τινέσθαι τινα δίκην* strictly means *cause a man to pay a penalty*.

262. *ἥ τε* = *ἐκείνη τε ἥ*. The Mss. have *ἦν τε*, which cannot be satisfactorily explained. A man is said *γαμῖν τινα*, a woman *γαμείσθαι τινι*, but what can *γαμείσθαι τινα* mean? As a case of attraction, *ἦν τε* is not justifiable, for in such places the nom. is invariably retained; see v. 515, Alc. 338 *στυγῶν μὲν ἥ μ' ἔτικτεν*, Or. 1165, Ion 669. Of other explanations the only one at all tenable is Hermann's, who thinks *γαμείσθαι* properly a causative middle, *to get* (one's self or another) *married*, and that *γαμοῦμαι τὴν θυγατέρα* can be said like *διδάσκομαι τὸν παῖδα*. He would then render, 'and her whom he (Creon) has given him to wife.' But, as no similar example can be found except it be Il. ι, 394 (and even this is not quite parallel) this use remains, for Attic, more than doubtful. Elmsley first gave *ἥ τε*.

263, 264. The proper correlative of *τᾶλλα μὲν* is *ὅταν δέ* below. See on 413. — *ἐξ ἀλκῆν* and *σιδ. εἰσορᾶν*, two separate modifiers of *κακή*.

271, 272. Creon appears with attendants (*ὁπαδοί*, 335). — *εἶπον*, *I command* (finally, as something already resolved on), see on *ἦνεσα*, 223.

278, 279. *κάλαρ* are reefing-ropes; so *ἐξίναί κάλως* = *shake out reefs, set sail* (= *λῦσαι πῶδα*, Hec. 1020), cp. Tro. 94, H. F. 837. The figure is that of one ship pursuing another. — *εὐπρόσοιστος ἐκβασίς*, *accessible landing-place*. *προσφέρεισθαι* is used of putting in to shore, Xen. Cyr. 5, 4, 6.

284. *συμβάλλεται...δείματος*, *many circumstances contribute to this fear*, literally, *contribute (a part) of this fear*. H. 574 e; G. § 170. In the next line explanatory asyndeton; H. 854.

288. *τὸν δόντα*, κ. τ. λ. Medea's own words, as reported to Creon.

293. *δόξα*, *my reputation*, for *σοφία*. — 294. *χωρὶ δ' οὐποθ'*: see on 73.

295. *ἐκδιδάσκεσθαι*, *have instructed*, causative middle; H. 689 b; G. § 199, Note 2. — *σοφοῦς*: predicate adj. of effect, = *ὥστε σοφοῦς εἶναι*: cp. Elec. 376, *διδάσκει δ' ἄνδρα...κακόν*. The thought of the following verses was suggested by the poet's own experience. See Introd. § 1.

296. *χωρὶς...ἀργίας*, *for, aside from the charge of sloth which they have to bear besides*. *ἔχειν ἀργίαν* is said like *κτᾶσθαι ῥαθυμίαν*, 217. This idiomatic use of *ἄλλος*, *on the other hand, besides*, is well known. H. 538 e (end). So Ion 161, *ἄλλος...κύκνος*, *a swan besides*.

304. Interpolated from 808.

306. ὥστε...ἔφαμ. depends on ὥδ' ἔχει μοι.

314, 315. καὶ γάρ has not its usual force here, but καὶ = καίπερ and goes with ἡδικημένοι. — ἡδικημένοι: when a woman speaks of herself in the plural, she uses masculine, not feminine forms; H. 518 d. — κρείσσονων: H. 581 end; G. § 175, 2.

316, 317. εἰσω φρενῶν with βουλευῆς. — βουλευῆς, lest you are devising. In strictness, the pres. subj. in such cases refers not to a present act, but the future disclosure of a present act ('lest it may turn out that you are now plotting'), so that the rule (GMT. §§ 12 and 20) that the subjunctive in final and object clauses refers to the future, still holds good. The Mss. here have βουλεύσης, which could be retained only by translating, 'lest you may (prove to) have plotted.' This use of aor. subj. is Homeric (Il. α 555; κ 97), but I know of no Attic example. The correction is Elmsley's.

319, 320. ὥς δ' αὐτως, and just so. This adverb is often written αὐτως, but wrongly. It comes from αὐτός, with changed accent, not from οὗτος. ὥς αὐτως (ὡσαύτως) is simply the ablative of ὁ αὐτός. — φυλάσσειν, to keep watch of, not quite the same as φυλάσσεσθαι.

322. ἀραρε: perf. of ἀραρίσκω. Do not confuse this perf. ἀράρα with the 2d aor. ἀράρον, ἡράρον. The former is intrans., the latter transitive.

324. πρὸς σε γονάτων, sc. ἱκετεύω. In adjurations, σε is commonly placed between πρὸς and its genitive (so *per te deos oro*), and often the verb which governs it is left out. Cp. Alc. 275, μὴ πρὸς σε θεῶν τλῆς με προδοῦναι. H. 885. On γονάτων see note on 709. Medea clings to Creon in the attitude of a suppliant here and again 336.

329. (Well do you speak of country) *for to me at least 't is far the most precious thing I have, save only my children*. Meaning that the safety of both requires Medea's banishment. — ἔμοιγε in opposition to Medea; he really loves his country, he means, and is not minded to betray it, as Medea has hers.

331. *That, I fancy, is just as circumstances come about*. ὅπως is here a simple relative, and so takes δὲ; GMT. § 62. — καὶ emphasizes τύχαι ('circumstances too influence the matter').

334. (Your troubles forsooth!) *'T is I who am in trouble, and in trouble enough, too*. For the two meanings of the perf. κέχρημαι see lexicon, and cp. 347. The last part of this verse is added simply for fulness, according to the idiom of confirming a statement by denying its opposite, as λυπρὸν θέαμα κοῦ φίλον, Tro. 1157. Others explain, 'I have no need of other troubles, and so cannot relieve you of yours,' in answer to the words ἀπάλλαξον πόνων, as if Creon had asked her to take his troubles on her own shoulders. This involves a sort of grim witticism, and seems rather trifling.

336. ἀλλά, *pay rather*. Cp. Hel. 939, μὴ δῆτα, παρθέν', ἀλλὰ σ' ἱκετεύω τόδε.

338. τοῦτο : τὸ μὴ φεύγειν.

341–343. φροντίδ', accus., not dative. — ἧ, *qua*; *in what direction* and so *whither*. — ἀφορμήν, *resources, means*, properly a *starting-point*. The meaning, *place of safety* (Lidd. & Scott), is wrong. — οὐδὲν προτιμᾷ, *does not at all care or think it worth while*.

346. εἰ φευγόμεθα : GMT. § 56.

349. The perf. διέφθορα is always transitive (= διέφθαγκα) in Attic poets.

350. ἑαμαρτάνων : see on ἡδικημένη, 26.

356. δράσεις, the best Mss., which without *ἄν* is, of course, a solecism. Others *δράσεις*. But these two verses are in all likelihood interpolated; the words λέλεκται...δε mark the end of the speech. Creon here departs.

358. μέλα...ἀχέων : see on 96.

359 fig. I give with Kirchhoff the reading of the best Mss. Take τίνα with σωτήρα; *what savior through hospitality...?* δόμον and χθόνα are appositives. πρὸς ξενίαν adverbially, like πρὸς βίαν, πρὸς φιλίαν, strictly *conformably to*, or *in the way of hospitality*; with σωτήρα as with a verb ('whom to save you in hosp.'), cp. on 479. It must be confessed, however, that this is hard, and that probably ἐξευρήσεις is to be bracketed with Weckl., τίνα then going with ξενίαν. The easier reading προξενίαν rests on slender authority.

361. κλύδωνα κακῶν : a frequent metaphor; Suppl. 824, H. F. 1087, Hipp. 822, Aesch. Pers. 599.

365. ἀλλ' οὐτι...πω, *but things are not yet come to that pass, don't think it*. That πω belongs not with μὴ δοκείτε, but the preceding, is seen from Arist. Eq. 843, Aesch. Prom. 511, where the same idiom occurs. The confused order here heightens the intensity.

367. τοῖσι κηδεύσασιν : Creon is meant.

370. οὐδέ—οὐδέ, *not even—nor*. — χερσίν, dative, *with my hands*. If genitive, the sing. χερὸς would have been used. See note on 709.

372, 373. εἶναι, *thwart*. — ἀφῆκεν, *has left me free* to remain. ἀφιγμι is not often so used with infinitive (except it be of a verb of motion, Soph. Phil. 1349), but Plat. Legg. 7, 806 c, τὸ θῆλυ...ἀφιέντα τρυφᾶν; and *ibid.* 2, 657 e.

382. ὑπερβαίνουσα, said of passing the threshold, here in *entering* (so ὑπερβαλὼν πύλας, Alc. 829), but Ion 514, in *coming out*.

384, 385. κράτιστα : H. 518 a. — τὴν εὐθείαν (ὁδόν), adverbial. — πεφ. σοφαί, namely, *we women*, the sex in general. Elmsley conjectured σοφοί, so as to mean Medea herself : see on 314. But poison was a recognized woman's weapon; see Ion 616, 845, and frag. 467.

386. καὶ δὴ τεθνᾶσι, *suppose now they are dead*. Cp. 1107.

389. *πύργος*: metaphorical.

391. *But if a fate devoid of all resource decree my exile.*

393. *τόλμης τὸ κάρτερον*, the height of daring.

396. Medea has an image of Hecate, patroness of witchcraft, in her house. Such private shrines, *Ἐκάραια*, were common at Athens.

398 fig. The *γάμοι* will be bitter to bride and bridegroom, the *κῆδος* and *φύγαλ* to Creon.

400. *μηδέν* is, of course, adverbial. Cp. Soph. El. 716, *φείδοντο κέντρων οὐδέν*, also Aj. 115, Eur. Hec. 1044, H. F. 1400.

404. *τοῖς Σισυφείοις*, κ. τ. λ.: *from the Sisyphceans and from Jason's bride*. The dative with *ὀφλισκάνω* denotes the person from whom or in whose mind anything is incurred. *Σισύφειοι* is a contemptuous name for the Corinthians, from Sisyphus, their ancient king, who was *κέρδιστος ἀνδρῶν* (Il. § 153), and otherwise in ill repute. Creon especially is meant. *Wedlock* is put for the *bride*, as Andr. 103. (Others, joining Σ. and γάμ., explain '*from the marriage of Sisyphus's descendant and Jason*,' as dat. of cause, I suppose. But the second *τοῖς* forbids this; moreover, the context requires dat. of the *person* whose laughter is feared. Probably, however, we should read *τοῖσδ'* for *τοῖς τ'*: '*from this Sisyphcean bride of Jason's.*'))

405. *πατρός*: Aeetes, son of Helios. Od. κ 138, *ἄμφω* (Aeetes and Circe) *δ' ἐκγεγάτην φασειμβρότου Ἑλίου*.

406. *ἐπίστασαι*: referring back to 400. — *πρὸς δὲ καὶ πεφ. γυναῖκες*, and, besides, we (I and the rest of my sex) are women.

410. Medea remains on the stage during the choral song, the burden of which is: (1) The infidelity of men; men will, the chorus says, henceforth have that name for faithlessness which hitherto has been borne by women. (2) The forlorn condition of Medea. — *ἄνω ποταμῶν*, κ. τ. λ.: "Rivers flowing backward" was a proverbial expression for whatever happens contrary to the ordinary course of things. — *ἱερῶν*: all rivers are sacred.

413 fig. *ἀνδράσι μὲν* is answered by *τὰν δ' ἐμάν*, not *θεῶν δέ*. The first *δέ* is only continuative, or at most but slightly adversative. Just so 263 fig. It is a question whether we ought to read *τε* in such cases. — *θεῶν πίστις*, faith plighted in the sight of the gods. (Paley.) — *τὰν δ'... φῶμαι*, report will bring about a change to my (that is ours, women's) life, so that it shall have a good reputation.

421 fig. *μοῦσαι παλ. δοῖδαν*, the strains of ancient lays. — *ὑμνεῖσαι* = *ὑμνοῦσαι*. This kind of contraction is rare in tragedy: Hipp. 167 *ἄδρευ*, Iph. A. 789 *μυθεῖσαι*. *ὑμνεῖν* has a bad sense here, as not unfrequently. Eurip. was thinking of passages in Homer and Hesiod, but especially of the iambs of Archilochus.

424 fig. οὐ γάρ, κ. τ. λ.: the sense is, 'we women have not the poetic gift, or we might ourselves sing a song in answer to men.' γάρ is used in anticipation of the following sentence, the idea being, 'for a song might easily be sung, though I cannot myself sing it.' — ἀντάχῃς' ἄν, would (proceed to) sing. See on 1351. — ἅπασε θεσπιν δοιδάν: Homeric; Odys. θ 498.

428 fig. μακρὸς δ' αἰών, κ. τ. λ.: a long life (the experience of a long life) has (i. e. can furnish) much to say about..., etc. — μέν—τε: see on 125. — μοῖραν, mutual relations, properly part or share in life in relation to one another.

431 fig. πατρώος shortens the penult often in Eurip., only, however, in lyrical passages or anapaests. Many critics distrust the Mss. and would restore πάτριος everywhere. — ὀρίσασα, parting, passing between. (Others, passing the limits of, as in Aesch. Suppl. 544, γαῖαν ὀρίξει, but this sense seems natural only with γαῖαν, πῶλον, and the like.)

436. κοίτας λέκτρον: a common pleonasm; Hipp. 154, κοῖτα λεχέων, Iph. T. 857, κλισία λέκτρον, Alc. 925, H. F. 798, Soph. Ant. 425, Aesch. Pers. 543.

439. χάρις, reverence.

442 fig. μεθορμύσασθαι, as 258. — πάρα = πάρεισιν. — τῶν δὲ... ἐπα- νέστα, but another princess, more potent (to charm) than that couch of thine, has risen up against thy household. — οὔτε—δέ instead of οὔτε—τε, by a slight anacoluthon; cp. H. 855 b: so Soph. Trach. 1151, οὔτε μήτηρ... παῖδων δέ, and elsewhere.

446. οὐ νῦν, κ. τ. λ.: cp. 292.

451, 452. κάμωι μὲν, κ. τ. λ.: for myself indeed I care not; go on forever, if you choose, saying that..., etc. — 'Ιάσων outside its clause, yet retained in the nomin.; cp. Bacch. 173, ἔγω τις, εἰσαγγέλλε Τειρεσίας ὅτι ζητεῖ νῦν.

453, 454. τυράννους, the royal family. — πᾶν κέρδος, clear gain. — φρυγῇ, with exile only, and not rather with death.

456. ἀφῆρουν: impf. of attempted action.

459, 460. καὶ τῶνδε, even after this. — τὸ σὸν δὲ προσκ. in opposition to ἀπειρηκός: not having failed my friends, but, on the contrary, providing for thy interests. ἀπειπεῖν (ἀπαγορεύω, ἀπαυδῶ) is construed with the dative in two ways. (1) Dat. of disadv.; flag, or give out in serving; as ἀπαυδῶν φίλοις, deesse amicis, Andr. 87; and in this place. (2) Dat. of cause; sink under, give out in; so ἀπειπεῖν κακοῖς, δλγει, πόνοις, Or. 91, Hec. 942, Alc. 487. In both these cases the verb has its meaning of tire, flag. Quite distinct is (3) its use with accus., meaning renounce, disown; ἀπειπ. πόνους, ἐστλαν, Suppl. 343, H. F. 1354, Alc. 737; and, furthermore, (4) the meaning forbid.

463. καὶ γὰρ εἰ, *for even if*; καὶ going with εἰ, and γὰρ referring to ἤκω above, the intermediate sentence being parenthetic.

465 fig. τοῦτο γὰρ, κ. τ. λ.: *for this* (the term παγκάκιστε) *is the bitterest reproach for thy unmanliness which I can utter in language* (γλώσση), though I feel yet deeper scorn in my heart.

468. Interpolated from 1324.

469. θράσος in a good sense, = θάρσος.

474. κακῶς goes with κλύω as well as λέξασα. The student will remember that κακῶς κλύω (ἀκούειν) is passive of κακῶς λέγειν.

476. A noteworthy example of Euripidean *sigmatism*, a trait ridiculed by the comic poets. Cp. 330, 404, 1217, and for other alliterations 323, 340.

479. ζήνλαισι: dative of means with ἐπιστάτην as if with a verb (ἐπιστατούντα). — θανάσ. γήν: see *Intro.* § 11.

482. κτείνασα: by proxy. She put the dragon to sleep by her enchantments, and so enabled Jason to kill it. Similarly just below, 486, ἀπέκτανα. H. 686. — ἀνέσχον, κ. τ. λ.: *held up for you a torch of safety*. (Wecklein, however: *rose on you as a guiding star*.)

485. πρόθυμος μᾶλλον = προθυμότερα. For the second comparative σοφώτερα see H. 660 b.

490, 491. Childlessness of a wife was held to justify her divorce and the taking of another. — συγγνωστά: see on κράτιστα, 384. The best Mss. συγγνωστὸν ἦν, which some defend on the principle of χρῆν, εἰκὸς ἦν, etc. (GMT. § 49, 2, N. 3). But these imperfects are regularly used without ἂν only when the necessity or propriety is *not met by the facts*. In the present case συγγνωστὸν ἦν would mean, 'you would be justified in doing what you are now *not doing*,' but συγγνώστ' ἂν ἦν, 'you would be justified in doing what you are now *not justified in doing*.' Of course, the latter is the meaning here. Infractions of this usage are found, it is true, but they are rare. Moreover, συγγνώστ' ἂν ἦν is certain Elec. 1026 in an exactly similar passage.

493, 494. ἦ—ἦ in indirect disjunctive questions, after Homeric fashion, occurs in a few passages of the tragic poets. Many discredit it, and substitute εἰ—ἦ. — θεσμά: heterogeneous plural of θεσμός, only here and Soph. frag. 90.

497. τῶνδε γονάτων: genitive instead of nominat., because the speaker has ἐλαμβάνου in her mind. — κεχρώσμεθα refers to the clasping both of hands and knees when Jason was a suppliant for her favor. See on 709.

500. δοκοῦσα μὲν τί.....ὅμως δέ, *expecting what good office from you, forsooth?* (None, of course.) *Still I will do it.*

503. οὐς...καὶ πάτρην: cp. 163. — ἀφικόμεν, *came hither*.

506 fig. οἱ οἰκοθεν φίλοι are *kindred*, friends by natural relationship. Ch. Andr. 979, τύχαις ταῖς οἰκοθεν, *domestic calamities*; Pind. Pyth. 8. 72,

τὸ οἰκοθεν, *his family ties*; Troad. 963, τὰ οἰκοθεν κείνα, *those natural endowments*; Troad. 648, 371. — οὗς δέ, Pelias's family. — οὐκ ἐχρήν, not *ought not*, but *had no need, no motive*.

509. πολλαῖς μακαρίαν, *happy in the view of* (H. 601 end) *many women*, i. e. envied by them. Said with bitter irony, in remembrance of former promises of Jason.

512. εἰ—γε as 88.

515. ἦ τε = καὶ ἐμὲ ἦ.

516 fig. δς: ἄν is omitted; GMT. § 63, 1. (b). — τεκμήρια: the touchstone, βάσανος, is meant. The same sentiment, Hipp. 925.

523. This verse is borrowed from Aesch. Theb. 62. — ὥστε = ὥσπερ, not rare in tragedy, see 1200, 1213.

524. ἀκροῖσι λαίφους κρασπέδοις, i. e. with furled sails. Medea's γλωσσαλγία is likened to a sudden gale.

526. καὶ emphasizes, not λαν merely, but the whole clause: *since, moreover* (besides reviling me), *you exaggerate the favors you have done me*. Cp. Soph. Phil. 380, O. T. 412.

529. ἐπιφθονος for Jason, because apparently boastful. The sense: 'You have intelligence enough to understand, though it is invidious for me to relate, that it was Love that,' etc. The antithesis (μέν—ἀλλά) is between τοῦς and λόγος.

532. ἀλλ' οὐκ, κ. τ. λ.: *but I will not undertake to settle the point with over-nicety*; the question, that is, to whom he owes his safety.

533 fig. γὰρ οὖν, *for really*. — τῆς ἐμῆς σωτηρίας, *in return for saving me*, genit. of price with λαμβάνω (Orest. 502), as if it were ἀντιλαμβάνω.

538. μὴ πρὸς ἰσχύος χάριν, *without giving way to violence, without allowing violence its sway*. Cp. H. F. 779, ἀνομία χάριν διδοῖς.

542 fig. χρυσός and ὑμνήσαι are parallel. — γένοιτο: GMT. § 34, 1 (a).

546. ἀμιλλαν, κ. τ. λ. The same words Suppl. 428.

548 fig. γηγώς: suppl. partic. — σώφρων, *chaste, virtuous*; the opposite of ἀκρατής, *incontinent, lustful*. His proof of σοφία, 551 fig., of σωφροσύνη, 555 fig., of φιλία, 559 fig. — ἔχ' ἥσυχος: Medea had made a gesture of impatience.

554. ἡ παῖδα γῆμαι: added after τοῦδε as explanatory of it. So Heracl. 298.

555. ἡ σὺ κνίξ, *the thing at which you are nettled*.

557. ἀμιλλαν πολύτεκνον = ἀμιλλαν πολυτεκνίας. A compound adjective used for the genit. of its derivative abstract substantive; a favorite Euripidean figure. So ἀμιλλα φιλόπλουτος, ἐρις ἀβρόπλουτος, ξενόφονοι τιμαί, εὐτεκνοι χρησμοί (I. T. 412, 1148, 776, Ion 423): see also 1010.

560. γινώσκων: parallel to ἐχθαίρων, πεπλ., ἔχων above.

564. εἰς ταῦτό, *on the same footing*, making no distinction, that is, be-

tween them and Medea's children; by this the latter would gain in consideration; cp. 596. — In the next line, Elmsley's conjecture, *εὐδαιμονοῦμεν*, certainly improves the sense.

565, 566. *τί δέ;* implies *οὐδὲν δεῖ*, hence *τε—τε*. — *παῖδων*: i. e. 'any more children.' — *λύα* (sc. *τέλη*) = *λυσιτελεῖ*, as below 1112, 1362, and frequently in tragedy.

573 fig. The same sentiment again, Hipp. 616 fig., at greater length. — *χρῆν*: imperf. of unfulfilled necessity; GMT. § 49, 2, Note 3; G. § 222, N. 2; H. 703. — *γάρ*, *the fact is*. It may, like that in 122, be explained by assuming an ellipsis: 'Things are not as they ought to be, *for*...' But it must be borne in mind that *γάρ* does not always mean *for*, and is not always a causal particle. Its original force (*γε + ἄρ*) must have been intensive and consecutive, something like *surely then*, and the recognition of this accounts for many uses of *γάρ* which otherwise can only be laboriously explained. So particularly the *γάρ* of wishes, not only in the formula *εἰ γάρ*, but by itself (*κακῶς γάρ ἐξόλοιο* Cycl. 261; Orest. 1147; Hipp. 640), which might be roughly rendered *would then indeed*. And so it may be taken here, as *χρῆν* is nearly the same as *ὄφελον*. On this matter consult Klotz ad Devar. p. 231 fig., Bäumlein's *Untersuch. üb. d. gr. Partikeln*, p. 68 fig.; Kühner's *Ausf. Gramm.* II. p. 724. — *οὐκ εἶναι*: see on 73. — This speech of Jason's, 522–575, is just equal in length to Medea's, 465–519, each having 53 verses, excluding, of course, 468. This correspondence is common in the argumentative parts of Eurip. plays.

577. *παρὰ γνώμην*, *contrary to your mind or wishes*.

580. *ἐμοί*, *to my mind*: see on 404.

582 fig. *γλώσση* with *περιστελεῖν*. — *αὐχῶν*, *presumptuously fancying*. — *οὐκ ἄγαν σοφός*: Cp. Hec. 1192, where it is said that such men are *σοφοί*, but not *διὰ τέλους σοφοί*.

584 fig. *ὥς καὶ σέ*, κ. τ. λ. There is a slight turn in this sentence, from an assertion to a prohibition: *As for instance you — had best not undertake to be*, etc.; the full thought being, 'as, for example, you are a person of this sort, but beware of attempting your sophistries with me.' For *ὥς καὶ σέ* cp. Andr. 703; Hipp. 651. — *ἐκτενέ:* a wrestler's phrase.

588. *τῷδε λόγῳ*: *this argument* in favor of my marrying the princess.

591 fig. The thought is abridged; it is in full: *It was not that (fear of my anger) that restrained you (from telling me) but the consciousness that your real motive in deserting me was a different one, namely that your marriage with a foreigner was likely to prove not reputable for your old age; i. e. if continued through life.*

594, 595. *γῆμαι*: infin. after *οἶδα* instead of participle. This occurs only with *ἴσθι*, chiefly after the phrase *εἰ τόδ' ἴσθι*, seldom elsewhere (Soph. Ant. 473, Phil. 1329). — *λέκτρα βασιλέων*, *the royal bride*. *βασιλέων* is

generalizing plural ; of a royal personage, of royalty. The Ms. reading *λ. βασιλέως* could only mean a king's wife. The correction is Elmsley's. — *θλων* : as if *εγνημα* had preceded.

598, 599. *Let me not have prosperity which shall be galling, nor wealth which shall vex my soul* ; such as that must be which Jason claims to have provided for her. — *κνίζοι* : GMT. § 64, 1.

600. *οισθ' ὡς...φανεί* ; equivalent to *οισθ' ὡς μετευξαμένη σοφωτέρα φανεί* ; since *μετεύξει* is in thought subordinate to *φανεί*.

606. *γαμοῦσα*, by taking another wife, as you did ?

608. *ἀραία*, a curse, curse-bringing. A dark threat. *ἀραῖος* has this sense Hipp. 1415, Iph. T. 778, and elsewhere.

609. *ὥς* with future indic. at the beginning of a speech, expressive of firm resolution ; an Euripidean idiom. Sometimes, as here, in opposition to the preceding, sometimes in vehement assent. Usually explained (*ισθι*) *ὥς*, but perhaps rather the *ὥς* is causal : 'It is useless to talk, for—' ; 'Have no fear about that, for—.' — *κρινοῦμαι*, *litigabo*. — *τῶνδε* : H. 577, Rem. c ; G. § 173, 1, note.

613. *σύμβολα* : in contracting *ξενία*, guest and host broke a small bone (*δοσράγαλος*), and retained each a half, to be used thereafter as a credential either by themselves or others whom they might send ; an interesting usage of the heroic age.

617. *δίδου*, offer ; GMT. § 11, N. 2 ; H. 702 end.

619. *ἀλλ' οἶν* : *well, at any rate*.

624. *δαμάτων ἐξόπιος* : an expression peculiar to Eurip. (Alc. 546, Suppl. 1038), and ridiculed by Aristophanes, Thesm. 881.

625, 626. *σὺν θεῷ δ' εἰρήσεται*, with leave of Heaven be it said ; a formula to avoid the appearance of presumption and consequent divine displeasure. — *ἀρνεῖσθαι*, *will be fain to disown*.

627 flg. Jason having departed, the chorus (1) praises moderation and contentment in love and wedlock, and (2) bewails the lot of the homeless. Medea remains upon the stage. — *ὑπὲρ-ἄγαν*, *plus nimio* ; as it were, 'in over-excess.' Sometimes joined *ὑπεράγαν*.

629 flg. *παρδουκαν* : gnomic aorist. The plural of aor. in -κα, Heracl. 319 ; Ion, 1200 ; H. F. 590 ; Or. 1166, 1641. — *ἀνδράσιν* = *ανθρώπους*, as 675. — *ἄλις*, (just enough and no more) *in moderation*, as Alc. 907. — *ἔλθοι* : GMT. § 54, 2, (a).

633 flg. *χρῦσέων* : *χρύσεος* has ὕ often in lyric passages, a license borrowed from the lyric poets. Pindar has even *χρῦσός* once. — *ἰμέρω χρ.* : as with a poison. — *οιστόν* : obj. of *ἐφείης*. Aphrodite appears here armed with Eros' bow.

635. *στέργοι*, *lovingly watch over*, as a parent over children.

639 flg. *θυμὸν ἐκπλήξασα* : see on 8. — *ἀποτόλμευς*, κ. τ. λ., *but favor-*

ing peaceful unions may she with keen judgment regulate the conjugal relations of women.

647. ολετρώτατον ἀχέων, pitiable from its woes; ἀχέων genit. of cause, as with ολετρώ. Cp. μάλας ἐδδαίμωτες, Iph. T. 1491.

648 fig. θανάτῃ.....ἐξανίστασα: rather (than live an exile) may I perish by death, whenever I have come to that day. This is, I think, the best understanding of this perplexing sentence. ἐξανίσω, ἀνίσω often mean reach, arrive at, usually, it is true, with accus. of place; but Tro. 595, ἦνυ δ' ἦνυσε δούλια, very much as here. (Others render having ended this life; but ἡμέρα in this sense must have an adjective with it. Hermann's explanation, moriar potius quam hunc diem exegerim, according to which ἐξανίστασα stands for πρὶν ἐξανίστασθαι, is untenable.)

654. μύθον: obj. of ἐχω. — φράσασθαι, to receive into my mind, to recognize the truth of.

659. ἀχάριστος εἴη, may he perish gracelessly or dismally; without having any χάρις, grace or favor, shown him. Jason, the author of all this unhappiness, occurs suddenly to mind. — ὅψω πάρεστιν, who can find it in his heart. — καθαράν (unless indeed καθάρῃ) poetically joined to κλῆδα instead of φρενῶν: undoing the bolt of a guileless heart, disclosing frankly one's real character. — ἀνοίξαντα after ὅψω, justified by the infin. τιμῶν. — ἐμοὶ μὲν: opposition to others (ἀλλοις δέ) is implied.

663. Aegeus enters from the right, as coming from the harbor (682).

668. ὀμφαλον γῆς: a white stone in the nave of the Delphic temple was believed to mark the centre of the earth.

669. ὅπως γένοιτο: indirect for πῶς γένηται; GMT. § 88, N. 1.

675. κατ' ἀνδρα: H. 660 c. — συμβαλεῖν: exegetical infin.; 'words too wise for a man in respect of understanding them'; that is, too wise for a man to understand. Notice ἀνδρα = ἀνθρωπον.

676. μὲν (without δέ) is not unfrequent in questions. Cp. 1129.

677. ἐπεὶ τοι καί: this formula means especially as.

679. The scholiast gives as the current form of the oracle:—

ἀσκού τὸν προύχοντα πόδα, μέγα φέρτατε λαῶν,
μὴ λύσῃς πρὶν γονὴν Ἀθηναίων ἀφικέσθαι.

(so, with slight variations, Plutarch and Apollodorus), and explains its meaning thus: ἀσκού οὖν τῆς γαστροῦ, πόδα δὲ τὸ μύριον, παρόσον ὡς ὁ ποδῶν τοῦ ἀσκού προέχει. λέγει οὖν ὅτι ἐχρησέ μοι μὴ συνελθεῖν ἐτέρα (ἐταίρα, Elmsl.) πρὶν ἐπιβῆναι τῆς πατρίδος. Medea attempts no solution of the mystery.

682. ὡς τί χρῆζων: GMT. § 109, Note 4, (a). Exactly, under the feeling

what need? ὡς is not quite meaningless.

684. ὡς λέγουσι refers to εὐσεβέστατος. Of Pelops' other sons, Atreus and Thyestes at least were not εὐσεβεῖς at all.

688. Medea turns away as if to end the interview abruptly. Aegeus' attention is thus drawn to her sorrowful appearance.

689. *ἔσθ*, thus: see on 50.

690. *Aegeus, I have*, etc.

694. *ἐφ' ἡμῖν*, not simply *besides me*, but *superseding me, in authority over me*. *γαμεῖν ἐπὶ τινι* or *ἐπεγαμεῖν τινι* is used of taking a second wife 'over the head,' as we might say, of some one, either the first wife or the children. Alc. 305, 372, Orest. 589, Herod. IV. 184.

695. *ἢ πού*, if right, must mean, *Is it possible that—?* (*Really in any way—?*) But it is not elsewhere used in questions implying surprise or incredulity as to a statement already made, but in those containing a suggestion of the speaker's, which he brings forward with more or less hesitation. Cp. 1308. Accordingly the conjecture *μή πού* (Weil) has much in its favor.

696. *πρὸ τοῦ*: H. 525 d; G. 143, 2.

698. *μέγαν γ' ἔρωτα*, namely, *ερασθῆς*. The sense: 'Yes, 't is a new passion, and a mighty one, that made him desert me. Inconstancy is his nature.' She next explains that this passion is ambition for rank.

699. *ἔρω* = *έάσθω*. 'Never mind him.' Soph. O. T. 669, *ὁ δ' οὐκ ἔρω*.

703. *ἦν*: GMT. § 11, Note 6.

707. *ἐπῆνεσα*: see on 223.

708. *λόγῳ μὲν οὐχί*, κ. τ. λ.: *he pretends not to, but he is willing to be patient under the affliction*. This last with irony, as it were Jason's own hypocritical language. She means that he is secretly glad of it. So understood, the vulgate, which has caused some perplexity, seems to give good sense.

709. Suppliants clasped the knees, grasped the right hand, or stroked the beard of the person supplicated.

715. *ὀλβιος θάνατος*: that is, 'may you live happy till your death.'

717. *ἐγὼ*, as often, where *γάρ* would have been in place.

720. *θεῶν*: the gods are the guardians of suppliants; Medea, in saying *λεορὰ γίγνομαι* (710), had put herself under their protection.

722. *φροῦδος εἰμι*, *am helpless, undone, have utterly failed*. Cp. Heracl.

703. (Others, *am eager*; but there is no example of such a use of *φροῦδος*.)

724. *παράσσομαι—δικαιος ὢν*, *shall be justified in trying*. According to Greek views of the *jus gentium* it would be right for Aegeus to protect Medea if she fled of herself to him as a suppliant, but not to take her himself out of another's dominions.

725–728. These four lines seem to be a paraphrase of 723, 724, 729, 730, repeating a part of the thought in a diluted form. They seem to have been written as a substitute for them, by some one who thought the original expression obscure. Hence I have followed Kirchhoff in bracketing them.

Nauck rejects 723, 724, and 729, and places 730 after 726. — οὐ σε μὴ μεθῶ: GMT. § 89, 1; H. 845. — τινι: dativus commodi.

729. ἀπαλλάσσου πόδα: πόδα (or κῶλον, etc.) is often joined, for greater vividness, to intransitive verbs of motion (βαίνειν, περᾶν, ἐπάσσειν, etc.) as a kind of cognate accusative (as it were, *walk a foolstep*); especially common in Eurip.; Alc. 1153, Elec. 94, 1173, Hec. 53, 1071.

735 fig. Join τοῖτοισι ἀγούσιν ἐκ γαίας ἐμέ, *at the bidding of these, should they attempt to carry me off out of the country*. ἐμέ cannot depend on μεθεῖο, which would require a genit. The Mss. have μεθεῖς, which, if right, would be for μεθείης, a solitary instance of its kind; this shorter form (μεθεῖμεν, etc.) is common enough in plural, but not in singular. ἀγῶ of forcible abduction.

737 fig. are badly garbled in the Mss., which give ἐνώμοτος...κάπικηρυκεύμασι οὐκ ἂν πίθοιο: this makes the passage merely a repetition of the first part of the sentence. But plainly λόγους δέ stands in opposition to ὀρκίους μὲν, and the meaning must have been, 'but if you make an agreement in words merely, and not with oaths, then you will be likely to yield to my enemies' demands.' A single hint of the original text, κάπικηρυκεύματα, is furnished by a scholium. I have written the passage, nearly with Nauck, so as to give the needed sense, without feeling at all sure that the words are Euripides'. — φίλος: namely of my enemies.

739. τάμά: nearly equivalent to ἐγώ. Cp. Andr. 235.

741. Διέξας = ἐδειξας ἐν λόγοις. (Porson.)

744 fig. Construe δεικνύναι ἔχοντα, *to show that I have*: cp. 548. ἔχοντα (instead of ἔχοντι) agreeing with the omitted subject of the inf.; cp. on ἀνοίξαντα, 660. — τὸ σόν, *thy interests*. — ἐξηγοῦ θεούς, *name (properly dictate, go over beforehand) the gods I am to swear by*. So ἐξαρχ' ὄρκων, Iph. T. 743, *administer the oath*.

747. συντιθείς, *together, comprehensively*; γένος belongs with ὄμν. Cp. Hec. 1184; fragm. 658. Verse 748 occurs again, Iph. T. 738.

750. ἄλλος, *on the other hand*; Cp. on 296.

753. ἄ for τοῖτοισι ἄ. It might have been οἷς.

754. πάθος = εὐχῇ παθεῖν. Opt. of wishing in a question.

758. τυχοῖσ' ἄ βούλομαι: ἄ either for ἐκείνων ἄ, cp. 753; or like τασόνδε 259. — Aegeus here departs towards the left, as going to foreign parts.

759. πομπάιος: Hermes, adept in cunning and subterfuge, guides persons through difficult enterprises and journeys: Rhcs. 216; Soph. Elec. 1395; Phil. 133; Aesch. Eum. 90; Il. ω, 182.

760 fig. The construction is πράξειάς τε (ἐκεῖνα) ὧν ἐπίνοϊαν κατέχων σπεύδεις (αὐτῇ). "Idem est ἐπίνοϊαν κατέχων quod ἐπιθυμίαν ἔχων." (Elmsley.) Cp. πόθον κατέχων, Phoen. 330.

² δεδόκησαι: the dramatists use the tenses δοκήσω, etc., freely, especially in choral passages.

766. *εἰς ὁδὸν βεβήκαμεν*: that is, we are no longer wandering at random, see our course clearly before us. •

768 fig. *ἦ, where*; *καθ' ὃ μέρος*. Schol. In the very matter, she means, which perplexed her most; see 386 fig. — *ἐκάμνομεν*: as a ship in distress: cp. Aesch. Theb. 210. — *Λιμὴν*: so Andr. 891 Orestes is called a *haven*.

770 fig. *πρυμνήτην κάλων*: the ancients moored their ships with the stern towards the shore. — *μολόντες*: see on 314. — *ἄστν*, the lower town; *πόλισμα*, the acropolis.

773. *δέχου, expect*.

778, 779. These two verses come in very awkwardly after 777. They were plainly written as a substitute for it, not to follow it.

781. *Λιπούσ' ἄν*, Wecklein after Elmsley; the Mss. *Λιπούσα*. The participle represents the optative. — The next line is suspected by many; cp. 1060.

785. *μὴ φεύγειν* depends on the idea of entreaty implied in *δῶρα φέροντας*. Cp. Suppl. 285, *γούνασιν...πίτνω...τάφον ἐξανίσσασθαι*, and Heracl. 345. This verse (lacking in a good Ms.) is also suspected.

790 fig. *ἀπαλλάσσω, dismiss*. — *ῥῖμωξα*: aor. as 223. Medea has now given up her former plan (375) of causing Jason's death. The idea which has all along been dimly present to her mind has now taken definite shape; she will take a more exquisite revenge by killing his children with his new wife, leaving him childless and without prospect of issue, to pass an old age of regret and remorse. — *τοῦντεῦθεν*: cp. on *τοῦνθενδε*, 1167.

795. *φόνον φεύγουσα*: the place of the murder was accursed for the murderer; he was obliged to flee and seek expiatory rites (*καθάρσια, ἄγνισμα*) at the hands of some one at a distance, to be freed from blood-guiltiness (*μίασμα, αἷμα*).

798. The thought suddenly strikes her that her life must be rendered miserable by such a deed, but she dismisses it with *Never mind; what profits me my life* in any case? *ἴτω*: a formula of indifference or defiant resolution; cp. 819; Heracl. 455; Orest. 794; cp. also 699.

802. *σὺν θεῷ, with Heaven's help*; cp. 625.

814 fig. *οὐκ ἔστιν, it cannot be*. — *πάσχουσιν* after *σοί*: see on 660.

819. *ὅν* (i. e. *οἱ ἐν*) *μέσῳ, intervening*; 'all that you can say *meanwhile*.' Cp. Hel. 630; Or. 16; H. F. 94. (Or perhaps *between us*; 'the present discussion'; cp. Hel. 944; Elec. 797.)

820 fig. Addressed to the nurse, who has come out from the house. — *πιστά, confidential matters*. — *δεσπόταις*, the generalizing plural; she means herself. — *γυνή τ' ἔφως*: so as to sympathize with another woman.

824 fig. The first strophe and antistrophe celebrate the praises of Athens. After this apparent digression, the chorus returns to the matter in hand

with the thought, 'How can such a place harbor a criminal such as you will be,' and appeals again to Medea to desist from her design.

825 flg. **θεῶν παῖδες**: Erechtheus (or Erichthonius) was a son of Hephaestus and Gaea. — **ἀπορρώτου**: so that the autochthonic race have always remained in possession. — The **σοφία** is thought of as a natural product of the country. — **λαμπροτάτου**: the clear air of Attica was famous, and was thought to impart vivacity and grace.

834. **Ἀρμονίαν** must be subject to **φυτεύσαι**, not object, for nine Muses could not bear one daughter. That the Muses were born in Attica, and that Harmonia was their mother, seems to be an invention of Euripides. Hesiod makes them daughters of Zeus and Mnemosyne, born in Pieria near Olympus.

835 flg. The text is in disorder. As it stands, the goddess dips water from the river to infuse its coolness into the breezes she wafts over the land. This is perhaps endurable, but hardly the double accus. with **καταπνεύσαι** (either **χώρας** or **μετρίαις** [αἵραις] would be required); moreover, we have (after rejecting **αἶρας**, impossible for metrical reasons) a gap of seven syllables, best placed with Kirchhoff after **χώραν**, — — — — —. The lost words contained some equivalent to **αἶρας**.

844 flg. Loves which are the companions of wisdom are chaste and temperate loves as opposed to sensual passion, including the **ἔρως ψυχῆς** of the philosophers; see Eur. frag. 342. Such are **παντοίας ἀρετᾶς ξυνεργοί**, that is, join with wisdom in producing every virtue.

846 flg. The order: **πῶς οὖν ἡ πόλις ἱερῶν ποταμῶν ἢ χώρα πόμπιμος φίλων** **ἔξει σε...**, etc. — **ἱερῶν ποταμῶν**: gen. of characteristic, H. 568. — **φίλων πόμπιμος**, *safely harboring its friends*, affording them a safe refuge. In this sense **πόμπιμος ὁ δαίμων** (the Dodonian Zeus), Phoen. 984. — **τὰν οὐχ ὁσίων μετ' ἄλλων**, *you the polluted among your fellow-men*.

854. **πάντη σ'** Nauck for **πάντες**. The repetition of **σε** is not surprising.

856 flg. **φρενὸς...χειρὶ...καρδίᾳ τε**: a curious enallage; *boldness either of mind or in your hand and heart*. — **τέκνον** (vocative), Nauck. But even thus the text is hardly sound.

861 flg. **ἄδακρυν...φόνου**, *keep tearless the lot of murder*, i. e. 'keep from weeping at the murder you are destined to commit.' The emphasis falls on **ἄδακρυν** = **ὥστε ἄδακρυν εἶναι**. **μοῖρα φόνου** in the same sense, Elec. 1290.

864. **φοινίαν** of the effect; 'stain your hand red.'

866 flg. **καὶ γὰρ** as at 314. — **οὐτᾶν**: οὗτοι ἄν.

871. **ὑπεργάζομαι**, a rare word, seems here to have the sense of **ὑπουργέω**.

872. **διὰ λόγων ἀφικόμην**: H. 629 d. See on 1081.

876. **ἡμῖν**, of course, with **συμφορώτατα**. She gives him back his own arguments; see 563, 595; and so in the following sentences.

879. τί πάσχω; *what am I thinking of? what possesses me to act as I do?* Cp. 1049.

880. παῖδες: referring to 565. — χθόνα φεύγοντας: their banishment from Iolcus is meant. — ἡμάς: Jason and all the family; see 551–554.

884. σωφρονεῖν refers to 549.

887. συμπεραίνειν and the following infinitives are brought in as if ἦν... μετέχευ had preceded, instead of the impersonal ἦ...μετεῖναι. Hence, too, the accus. κηδεύουσιν. — παρεστάναι λέχει: that is, assist at the bridal ceremonies, particularly in conducting the bride into the θάλαμος. — νύμφην, κ. τ. λ.: construe ἦδεσθαι τε κηδεύουσιν (*tending*) νύμφην σέθεν.

889 flg. ἔσμεν οἷόν ἐσμεν: a depreciatory expression. Cp. 1011. Said in reference to 573 flg. — γυναῖκες is predicate nom., 'in short, we are *women*.' — κακοῖς: generalizing plural; *you were not therefore bound to imitate a bad example like myself*. She compliments him on his forbearance at their previous interview. — By νήπια she means blind, senseless invective.

892. παρίεμθα, *I speak you fair, I crave your good-will*. παρῆσθαι is used of one who by concessions and fair words *tries to win over* another. — φρονεῖν: infin. of the imperfect; GMT. § 15, 3.

896. διαλλάχθητε τῆς πρ. ἐχθρας, *make peace in renouncing your former enmity*. Since διαλλάσσομαι is strictly *effect a change in my relations*, it can, like any other compound of ἀλλάσσω, take the genitive. — The children, in answer to this summons, appear from the house accompanied by their guardian.

899 flg. οἱμοί...κεκρυμμένων: with admirable art the poet makes Medea's grief overcome her in spite of the part she is acting, so as almost to betray her. Her tears burst forth at sight of the children, and these words escape her almost involuntarily. But, recovering herself, she goes on ἀρ' ὃ τέκνα, κ. τ. λ., so as to lead Jason to understand τὰ κεκρυμμένα of the hidden future, and refer her emotion to natural anxiety for the children's life.

904 flg. χρόνῳ, *at length*. — τήνδε, *as you see*.

906 flg. χλωρόν, *fresh*. Like our *green* (wood, fruit, etc.), it is opposed to dry, withered, without reference to color; so, finally, as applied to wine (Cycl. 67) or water (Phoen. 660) it can mean little else than *sparkling*. — προβαίη μείζον = προβαίη ὥστε μείζον εἶναι.

908. ἐκεῖνα, *your former conduct*.

909 flg. ὀργὰς ποιεσθαι: periphrasis for ὀργίζεσθαι. — παρεμπολῶντος (αὐτοῦ): genitive absolute, instead of the dative with πᾶσι, simply for convenience of the verse. H. 791 d. Cp. Soph. Trach. 803.

912. νικῶσαν = κρείσσων. — ἀλλὰ τῷ χρόνῳ, *in time at any rate* (if not at once). For this use of ἀλλά, H. 863 a.

915. πολλὴν ἔθηκε προμηθίαν, *has taken measures of great prudence.* — σὺν θεοῖς, as 802.

917. τὰ πρῶτα of persons of the highest rank, Or. 1248 and elsewhere.

920. τέλος, *period.* Just so Alc. 412, γήρως τέλος.

922. αὐτῇ as vocative; H. 680 a; G. § 148, N. 2.

926. εἰ θέσθαι περὶ τινος is not Greek. The right expression (see Iph. T. 1003) is εἰ θέσθαι τὰ τινος. περὶ has crept in from above, and before τῶνδε two syllables (—), containing the article, have fallen out.

928. ἐπὶ δακρύοις ἔφν, *is by nature prone to tears.*

929. τάλαινα, *tenderly; poor woman.* This verse comes in rather abruptly here. The coherence is improved by placing 929–931 between 925 and 926.

931. οἶκτος εἰ, *a compassionate anxiety (ein wehmüthiges Gefühl, Klotz) as to whether.* Cp. 184.

934. ἐπεὶ, κ. τ. λ.: the apodosis is 938 flg. — ἀποστεῖλαι: a mild term.

938 flg. ἀπαίρομεν: the present in a future sense, like εἶμι. H. 699 a; GMT. § 10, 1, Notes 6 and 7. — ὅπως ἄν: H. 741; GMT. § 44, 1, N. 2.

942. ἀλλά as 912; *at any rate.* — πατρός: the genitive with αἰεῖσθαι (as if δέισθαι) is surprising; cp. 1154.

944 flg. πείσειν σφε, *that I shall persuade her* (not *that she will persuade him*), as 946 shows. The following verse then means, 'if she is soft-hearted and susceptible to your blandishments like others of her sex.' Medea slyly flatters Jason's self-complacency; he prides himself on his influence with women. The Mss. continue 945 to Jason; that it belonged to Medea is seen from the scholia.

949. From 786. Elmsley and Kirchhoff reject it there and admit it here.

950. ἀλλά in abrupt transition. — ὅσον τάχος = ὡς τάχος = ὡς τάχιστα.

958. οὗτοι μωπτά, *not to be despised*, with a double meaning. The reader should not fail to note the covert irony of many of Medea's phrases, as 952, 957.

962. ἡμᾶς, *me.* Jason's vanity is wounded at the thought that gifts can prevail more than his own influence.

965. μή μοι σύ: sc. λόγους λέγε. — λόγος: this proverb, as quoted Plat. Rep. 390, runs:—

δῶρα θεοῦς πείθει, δῶρ' αἰδοῖους βασιλῆας.

paraphrased, Ovid, Ars Amat. iii. 653, munera, crede mihi, capiunt hominesque deosque.

966 flg. The argument is: 'such finery becometh a fortunate princess rather than an outcast like myself, and as for its value, I would give even my life to keep my children from banishment.' — ὁ δαίμων, *Fortuna, the luck.* — κείνα = τὰ ἐκείνης. — νέα τυραννεί, *she is young—a princess.* —

φυγάς: that is, the remission of the penalty. ἀλλάσσεσθαι is *receive in exchange for, purchase at the price of* (less often *give in exchange*).

974. (τοῦτων) ὧν ἐρᾷ τυχῶν: purposely ambiguous. The omitted antecedent depends on εὐάγγελου. — The children here depart with their guardian-slave and Jason.

978 fig. ἀναδεσμῶν ἄταν, *the bane of the head-bands = the baneful head-bands*. — τὸν Ἄϊδα κόσμον, *funestum ornatum*. (Pflugk.)

985. νυμφοκομήσαι: namely, as bride of Hades; the same idea Iph. Aul. 461, Or. 1109.

989. ὑπερφέζεται: as out of a snare in which the feet are entangled: cp. Aesch. Pers. 100. Three syllables (— — —) are lacking after this word.

992 fig. παισὶν—βιοτᾷ: two datives, of the whole and part, instead of παίδων βιοτᾷ. Cp. Hipp. 1274, ὦ μαινωμένα καρδιά...ἐφορμάσῃ, H. F. 179; Bacch. 619; Heracl. 63.

995. μόρας παροίχει, *are at fault respecting your lot, fail to realize what awaits you*; literally, *have strayed beyond it*. (Not, 'how art thou fallen from thy high estate.')

996. μεταστίνομαι, *I pass to bewailing, I bewail in turn* (after having bewailed something else). Schol. μεβίσταμαι δὲ καὶ ἐπὶ τὸ σὸν ἄλγος. So μετακλαίωμαι, Hec. 211. In neither of these places can μετα- mean *too late or afterward*. Cp. μετεύχομαι, 600.

1000. σοι: dat. of disadvantage.

1002. The παιδαγωγός, who has accompanied the boys to the palace, here returns with them, and addresses his mistress in breathless eagerness to tell the good tidings. Medea, assured of the success of her plans, and now brought face to face with her dreadful task, stands motionless with horror, and seems not to hear him. — ἀφείνται: cp. the construction of ἀφίεναι here with that at 1155. Creon's consent had not yet been obtained (1156 fig.), but as the bride has promised to intercede, the servant thinks the matter certain.

1004. τάκειθεν, *so far as matters in that quarter are concerned*.

1006 fig. From 923 fig.

1009 fig. μῶν...οὐκ οἶδα, *do I, without knowing it, announce some mischance?* τύχη in a bad sense, as 1203. — δόξα εὐάγγελος is *the credit of bringing good tidings*; see on 557.

1011. ἡγγεilas οἱ ἡγγεilas: cp. 889.

1013 fig. πολλή μ' ἀνάγκη, sc. δακρυρροεῖν. — ταῦτα γάρ, κ. τ. λ. The idea is, 'my own perverseness, under influence of the gods, has brought this about.' She is thinking of the sending of the fatal gifts, but the old man understands her impending banishment, and answers accordingly.

1015 fig. κάτα, *shall return from banishment*. — πρὸς τέκνων, *through*

thy children. — *κατέβω* in double sense; *shall restore from banishment, and shall bring down to Hades.*

1018. *θνητὸν ὄντα*, *one who is mortal.*

1020. The attendant enters the house; the children remain. In the remarkable scene which follows, Medea is swayed now this way, now that, by conflicting emotions.

1021 *fig.* *πόλις* and *δῶμα* covertly allude to the lower world; so *οἶκ. ἀεί* with significance.

1026 *fig.* *λέκτρα*: not pleonastic, but = *match, marriage.* — *λαμπάδας*: to carry torches at the bridal festivities was the special duty of the mothers of the contracting parties.

1029. *ἄλλως*, *to no purpose.* — 1030 also in Troad. 755.

1035. *ἡλωτόν*: feminine, or neuter referring to the infin. clause? Probably the latter.

1039. *ἄλλο σχῆμα βίον*: ambiguous; the boys understand the splendid life in the palace; she means the life below.

1046 *fig.* *τούτων* with emphasis; 'by harming *them*,' not the guilty man himself. — *δις τόσα*: *twice as great* as I inflict on him.

1049. *τί πάσχω*; as 879. — *γῶντα*: forgiveness of a wrong the Greeks considered no virtue, but a weakness.

1051. *τῆς ἐμῆς κάκης*, κ. τ. λ.: genit. of exclamation, followed by the infinitive expressing astonishment; GMT. § 104. *Shame on my cowardice! To think that I should even have let slip soft words from my heart.*

1054 *fig.* *θήμασιν*: she speaks of the murder as of a sacrifice, and says, 'let him whose conscience forbids his presence, stay away.' The language is that of one warning the unholy away from a sacred act. — *αὐτῷ μολήσα*, sc. *μὴ παρεῖναι*. — *χεῖρα δ' οὐ διαφθερῶ*, *manum non corruptam misericordia.* (Pflugk.) The idea is *enfeeble, destroy the force of*; so *γνώμην διαφθελεῖν*, *allow my resolution to waver*, Aesch. Ag. 932.

1056 *fig.* *θυμῇ*: Medea addresses her passion as it were another person. She falters again for an instant, but with a sudden revulsion of feeling bursts forth *μὰ τοῦς*, κ. τ. λ. — *ἐκεῖ*: in Athens.

1059 *fig.* With these words Medea's frenzy culminates; hereafter her mood is one of calm and unflinching resolution. — *παρήσω*: she persuades herself, in spite of 1045 and 1058, that it is too late to save the boys by flight. — 1062, 1063, from 1240, 1241.

1064. *πέπρακται*: GMT. § 17, N. 6.

1069. *προσπαύειν*: this word means either to greet at meeting (895) or to bid farewell at parting; here the latter. The children are yet on the stage; Medea must have detained them at 1056.

1073. *ἐκεῖ—ἐνθάδε*: both with a double meaning.

1074. *προσβολή*: *embrace.* *ἐν δὲ τῷ περιπτύσσεσθαι καὶ καταφιλεῖν ταῦτα λέγει.* Schol. Cp. Suppl. 1139, *προσβολαὶ προσώπων.*

1077. *οἷα* = *οἷα τε*. So Kirchhoff. But the text is very uncertain.

1079. *βουλευμάτων*, *better judgment*. This sentiment Euripid. has repeated several times; as fragm. 838, *αἰαῖ, τόδ' ἤδη θεῖον ἀνθρώποις κακόν, ὅταν τις εἰδῇ τὰ γὰθόν, χρήται δὲ μή*. Cp. the well-known words of Ovid's *Medea* (Met. 7, 20), *video meliora proboque, deteriora sequor*.

1081. The children have again entered the house; Medea remains anxiously looking for further news. Meanwhile the chorus-leader recites the following verses, which are not a stasimon, but only an anapaestic passage separating the parts of the episode, like that at 357, but of unusual length. She prepares the way for the sentiments about children she expresses below (1090) by saying that she, in spite of her sex, has participated in philosophical speculations, since some women, though few, have intellectual culture (*μουσα*). A similar exordium, Alc. 962. — *διὰ λεπτ. μύθων ἔμολον*, *have engaged in subtler arguments*; cp. 872.

1087 flg. *παῦρον γένος*, *a small class*: supply *ἐστίν*. *μίαν* was ingeniously supplied by Elmsley, after Heracl. 327, *παύρων μετ' ἄλλων ἓνα γὰρ ἐν πολλοῖς ἴσως εὖροις ἂν ὅστις, κ. τ. λ.* — *τὸ γυναικῶν* is added somewhat freely at the end; *of womankind namely*, referring to *γένος*.

1091. *ἄπειροι*, namely *παιδοποιῖας*, as the next clause shows. A like sentiment, Alc. 880; the reverse, Ion 488.

1094 flg. *δι' ἀπειροσύνην εἶτε*, *through inexperience as to whether*. — *οὐχὶ τυχόντες*, *inasmuch as they have none* (children).

1101 flg. *πρώτον μὲν* — *τε*: see on 126. — *ὅπως θρέψωσι*: GMT. § 45 and Note 8. — *ὅπόθεν λείψουσι* is an indirect question partaking of the nature of an object clause after an expression of care or anxiety; cp. GMT. § 45 Remark, and foot-note.

1103. *ἐκ*, *after*.

1105. *τὸ π. λοίσθιον κακόν*, *the crowning evil of all*.

1107. *καὶ δὴ* as 386.

1109. *εἰ δὲ κυρῆσαι δαίμων οὗτος*, *si tamen ea fortuna eveniat*. (Elmsley.)

1112 flg. *λύαι* = *λυσιτελεῖ*, as 566. — *τῇνδε λύπῃ* is the grief of losing children by death, and the sense is: 'Why, for the sake of having children, should men incur such afflictions at the hands of the gods?'

1117. *τάκειθεν* for *τὰ ἐκεῖ*, from the influence of *καταδοκῶ*.

1123. *λιποῦσα*: that is, 'not leaving unused,' taking the first means of conveyance that offers. *ναῦαν ἀπήνῃ*: a circumlocution for *ship*, like *ναῖον ὅχημα*, Iph. T. 410.

1129. *μὲν* as in 876. — *φρονεῖς ὀρθά*; *are you in your right mind?*

1133. *μὴ σπέρχου*, *don't be excited*. — *φίλος*: nomin. for vocative.

1140. *ἐσπείσθαι* = *σπονδαῖς διαλελυκέναι*.

1141. *ὁ μὲν τις*: H. 525 a, fine print. *τις* shows that *ὁ μὲν* does not refer to any particular person.

1143. **στῆγας γυναικῶν** (accus. of place whither), the *γυναικωνίτις* or women's apartment. It was unusual for a man to enter this, but the joy of the moment excused this infraction.

1144. **θαναμάζομεν**, *look up to*. (Elmsley.)

1150. **ὄργας ἀφῆρα**: 456 and note.

1151 flg. **οὐ μὴ δυσμενῆς ἔσει...παύσει δὲ...καὶ στρέψας**, *α τ. λ., be not wrathful...but cease...and turn*, etc. GMT. § 89, 2 and Note 1, where similar examples. The futures express a command, and are probably interrogative, *οὐ* going with all of them, *μὴ* only with *ἔσει*. Otherwise Goodwin, l. c. Rem. 1.

1153. **ὅσπερ ἄν**, *sc. νομίζη*.

1154 flg. **παραιτήσαι**: *παρατεῖσθαι πατρός* is less anomalous than *αἰτεῖσθαι πατρός*, 942, but both are singular. — **ἐμὴν χάριν** adverbial, *for my sake*.

1158 flg. **ἀπεῖναι**: the boys returning home with their attendant, Jason going elsewhere. — **ἡμπίσχετο**: aor. (H. 438, 5); the form *ἡμπέσχετο*, with double augment, is very doubtful.

1162. **εἰκό** (gen. *εἰκοῦς*, Hel. 77), collateral form of *εἰκῶν*.

1165 flg. **πολλὰ πολλάκις**, *often and again*. — **τένοντ' ἐς ὀρθόν**: *τένων* is certainly the *foot* (properly the *sineu* of the heel), as Bacch. 938, and *ὀρθός* seems to mean *raised on tiptoe*. She stands on tiptoe and looks over her shoulder to survey the fall of the robe.

1167. **τοῦνθένδε**, *deinde*. Strictly an appositive; *as the next thing in order*.

1169 flg. **φθάνα** with a participle as usual, but followed by *μὴ πεσεῖν* (instead of the more regular *πρὶν πεσεῖν*), since it implies *prevention*, a negative idea. GMT. § 95, 2 (c); H. 838. *Scarcely does she throw herself...in time to avoid falling*, etc.

1172. **Πανὸς ὄργας**. Such a sudden and unaccountable feeling of terror as sometimes comes over one in deep forests and lonely mountain glades the Greeks believed to be sent by Pan, and thence any apparently causeless fright or *panic* (*πανικὸν δέϊμα*), even in battle, as well as sudden madness and epileptic fits, were thought to come from him. A like crazing influence over the mind was ascribed to other deities, Dionysus, Hecate, Cybele. In such cases it was proper that the divine presence be recognized by an *ὁλοθυγὴ* or *prayerful ejaculation*, a peculiar cry of the women, expressive of religious fervor and joy, and used on divers sacred occasions.

1173 flg. **πρὶν γε**, *till at length*. — **ὁμμάτων ἀπὸ κόρας στρέφουσιν**: i. e. *ἀποστρέφουσιν κόρας ὁμμάτων*. Tmesis.

1176. **ἀντίμολπον**, *in a different strain from*, governs *ὁλοθυγῆς*. Cp. Alc. 922, *ὑμεναίων γῶος ἀντίπαλος*.

1181 fig. *ἤδη...ἤπτετο* shows how long it was that the princess lay in her swoon. *Already a swift walker, at a brisk pace* (*ἀνέλκων κῶλον*), *would have been reaching the goal of a course six plethra long* (that is. would have walked a stadium), *when she*, etc. The transcribers strangely misunderstood and garbled this passage. The reading in the text is Porson's, after corrections of Reiske and Musgrave. But even this is hardly sound; *ἀνέλκων*, in this connection, for *ἀνακουφίζων, ἐξάιρων*, is odd, and as all the Mss. have the acc. *ἐκπλεθρον* agreeing with *κῶλον*, it seems likely that *κῶλον* (as Aesch. Agam. 344) meant one side of a double race-course, and that *ἀνέλκων* has replaced some other participle, with the idea of *passing over*; perhaps *ἀνέρπων* or *ἀνελθών* (Weil *ἀνελών*).

1183. *ἐξ* as in the expressions *ἐξ εἰρήνης πολεμεῖν, ἐκ δακρύων γελαῖν*, etc. Transl. *from this condition of*, or *after remaining with*. — *ἀναΐδου* with *δμματος* by a kind of zeugma. Elmsl. compares *τυφλὴν χεῖρα*, Ph. 1699, *τυφλῷ ποδί*, Hec. 1050.

1193. By *σύνδεσμα* are meant *clasps* of some sort (cp. Bacch. 697), by which the head-dress was fastened on, and '*the gold held the clasps*' means simply that the golden clasps would not give way.

1196. *κάρτα δυσμαθὴς ἰδεῖν*, *very hard to recognize at sight*.

1197. *δῆλος*: see on 61. — *κατάστασις*, *expression*, strictly *settled condition*.

1200. *πέκινον δάκρυ·πίσσα*. Hesych.

1204. *τῷ...διδάσκαλον*: i. e. we learned caution from the recent calamity.

1209. *γέροντα* is used adjectively. *γέρων τύμβος*, of an old man ripe for the grave, occurs again Heracl. 166.

1216. *ἢ δ' ἀντελάζντο*: of course only in appearance, by the adhesion of the robes; it does not imply, as the Schol. thought, that she was still alive. — *πρὸς βίαν ἄγοι*, *struggled violently*.

1218. *ἀπέστη*, *desisted*.

1221. *ποθεὶνῃ δακρύοισι*: a misfortune *welcome to tears* is boldly put for one which calls for, or excites a desire for tears. (The meaning to be *mourned for*, which Liddell and Scott, 6th ed., assign to *ποθεῖν* here, it cannot possibly have.)

1222. The sense: '*your situation I will not speak of*.'

1224 fig. The messenger closes with some rather gloomy reflections: there is, he thinks, no such thing as true happiness among men; philosophers, who pretend to have found the key to *εὐδαιμονία*, are guilty of most serious deceit. — *οὐ νῦν πρῶτον*: cp. 293, 446.

1227. *ζημίαν*: they deserve punishment, he means, for misguiding the multitude. Many write *μωρίαν* on conjecture.

1228 fig. He distinguishes between *εὐδαιμονία*, complete happiness un-

alloyed with misery, and εὐτυχία, mere good luck for the time being. — The messenger now departs.

1236 fig. τοῦτον: subject of δέδοται and explained by the inf. ἀφορμ. and ἐκδοῦναι as appositives. — κτανούση—ἀγούσαν: the nearer conforms itself to μοι, the latter falls back into the accus.

1240. πάντως, in any case. Even if she spared them, they would be killed as instrumental in causing the death of the princess and Creon.

1243. μὴ πρόσσαν: μὴ οὐ (which Elmsley restored) would be in place here, but is not necessary; see GMT. § 95, 2, Note 2, last part.

1245. βαλβίδα: the deed is to be the beginning of a long career of wretchedness, which she likens to a race. — λυπηράν goes in thought rather with βίον; see note on καθαράν, 660.

1250. τε—84: H. 855 b. — Medea enters the house.

1251 fig. The text of this ode is corrupt in several places, though its tenor is plain. The chorus calls, as a last resort, on the gods to prevent the impending crime; on the Sun, Medea's and the children's ancestor, and the Earth, who will be polluted by the blood; deprecates then the murderous frenzy which can bring nothing but evil in its train.

1252 fig. Ἄδλιος has not often ᾶ, but a clear case seems to be Soph. Trach. 835. — κατ'ὧν ὤρε: as ὑπάκουσον ἀκουσον, Alc. 400, and several other examples. The preposition belongs equally to both verbs. 'Look on her before she does the deed' implies, of course, 'prevent her.'

1255 fig. The Mss. οὖν γὰρ ἀπὸ against metre; ἀπὸ has crowded out some trochaic word beginning with a consonant. — ἐβλασταν: who? Medea, as it stands. But it is the boys' divine origin that the chorus is thinking of, not Medea's, who is referred to in the next line as ἀνέρες. So, too, the Scholiast; ἐβλασταν· ἀπὸ τοῦ ἐβλάστησαν, ἐφύσαν. ἐπεὶ ἡ Μήδεια μὲν ἐκγονος Ἑλλίου, οὗτοι δὲ ἐκ Μηδείας. It is likely that the lacuna contained a word designating the children. Wecklein writes σπέρμα; it might be a neut. plural. — Θεῶν, κ. τ. λ., there is fear that a god's blood (in the boys' veins) be shed by human hands. The Mss. αἵματι, giving neither sense nor metre; -τι is a trace of some lost word; Wecklein πέδοι. Perhaps αἵμ' ἐπὶ γῆ.

1259 fig. ἔξ' οἴκων, κ. τ. λ., expel from the house the demon of vengeance, bloodthirsty, driven hither and thither by the Furies. Not Medea herself, but rather her guiding genius is meant. I have written nearly with Weil; the Ms. reading violates the metre, and affords no dependence for the last two words. — ἀλάστορον: from nom. ἀλάστορος, another form for ἀλάστωρ.

1261. μόχθος τέκνων, the toil expended on the children.

1267. ἀμείβεται as it stands must be rendered comes in turn, ensues. But the metre betrays a gap of two short syllables.

1268 fig. Obscure and corrupt. The most that can be made of it is : *grievous to mortals is the stain of kindred blood (ὁμογενὴ μᾶσσι.) abroad in the land, recoiling from the divine hand (θεόθεν πίπνοντα) as corresponding woes (συνεῖδα δῆχ) upon the house of the murderers (αὐτοφόνταις ἐπὶ δόμοις).* *συνεῖδα*, sc. τοῖς μᾶσσι; *commensurate* with the guilt.

1271. The voices of the boys are heard behind the scene. The two verses οἱμοι...δallόμεσθα γάρ come in the Mss. before 1273. But the antistrophe shows that two trimeters are wanting after 1274, and it seems best (as Seidler first proposed) to insert these, and supply their place above with some exclamation (as αἰαί) standing *extra metrum*. The falling out of this word occasioned the transposition.

1275 fig. ἀρήξαι : ἀρήγω construed like ἀμύνω, as Tro. 776, παιδί τ' οὐ δύναίμεθ' ἄν θάνατον ἀρήξαι, and Heracl. 840. — δοκεῖ μοι, *I have a mind*. But, with a timidity characteristic of the chorus, they do not venture after all. So Aesch. Ag. 1346 the chorus, in a similar situation, talk of coming to the rescue, but do not do it. Cp. Hipp. 782.

1278. ἀρκύνων ξίφους : a like figure, H. F. 729, βρόχοισι δ' ἀρκύνων...ξίφη-φόροισι.

1279. ἦσθα : see on ἦν, 703.

1281. τέκνον ἄροτον (*segetem liberorum*, Pflugk) periphrasis for τέκνα. — αὐτόχειρι μοιρά, *a death inflicted by thine own hands*, like αὐτόχειρι σφαγῇ, Orest. 947.

1284. Ino, daughter of Cadmus, wife of Athamas, had incurred Hera's anger by caring for the infant Dionysus, whence she and her husband were visited with madness. The commoner form of the story is that Athamas slew one of their children, Learchus, and would have slain the other, Melicertes, but that Ino fled from him and leaped into the sea with the infant in her arms. But Euripides has here followed another account, not elsewhere found, which makes Ino kill both children in her frenzy, and then throw herself into the sea in despair. The gods took pity on Ino and she became a sea-goddess under the name of Leucothea ; Odys. ε, 333.

1286. φόνῳ is dat. of cause.

1288. ἀκτῆς : the Molurian rock near Megara. — ἐπρετίνασα πόδα : namely in the act of stepping off into the sea.

1290. δεινόν : that is, that can be called terrible in comparison with these crimes.

1293. Jason comes in breathless haste to save his children from the vengeance of the Corinthians.

1296 fig. νιν—σφι : the repetition of the pronoun after so short an interval is singular. But as δεῖ can take an accus. even without an infinitive (as δεῖ με τοῦτου), it is possible that νιν was felt to belong so closely to δεῖ as to justify another subject for the infinitive, somewhat as in Paley's ren-

dering, "it is needful for her that she..." — πτηνόν, on wings. — εἰ μή δώσω, if she means to escape paying; GMT. § 49, 1, Note 3.

1300. αὐτή: "plane hic otiosum et supervacaneum vocabulum." Hermann. Not so; the sense is, 'does she who killed others expect to escape death herself?'

1301. ἀλλὰ—γάρ: not as 252, 1085, but ἀλλὰ introduces ἐρξουσι below; cp. 1067, 1344.

1302 fig. (οὗτοι) οὕς (κακῶς) ἔδρασαν ἐρξουσιν κακῶς. — ἐκφῶσαι: GMT. § 97, Note 1, latter part.

1304 fig. μοι: dat. incommodi of the person remotely interested, as in 283. With δράσωσι understand αὐτούς. — οἱ προσήκοντες γένει: sc. Κρέοντι. — μητρῶνον, committed by their mother. — ἐκπράσσοντες φόνον = ἐκπρ. φόνου δίκην.

1309. παῖδες—σέθεν together. σέθεν is similarly placed, Suppl. 133; Phoen. 1213, 1588.

1310. τί λίξεις; (GMT. § 25, 1, Note 6, last part), what do you mean? The future as if the speaker did not comprehend the whole calamity and expected some further account.

1311. ὡς οὐκέτ' ὄντων: on the construction GMT. § 113, Note 10 (b). — φροντίζε, consider solemnly, take it to heart.

1314 fig. Addressed to the slaves within, who alone can undo the fastenings. Cp. Or. 1561; H. F. 332; Hipp. 808; I. T. 1304 (τοῖς ἐξῶν λέγω). — διπλοῦν κακόν: the corpses and the murderess. — In τὴν δὲ τίσωμαι there is an abrupt change of construction; we should expect τὴν δὲ κτείναν, ἢν τίσωμαι φόνον.

1317. While Jason is trying to force the door, Medea suddenly appears aloft in a chariot drawn by dragons (see Hypothesis), bearing the bodies of the boys. — ἀναμοχλεύεις: so Heracles (H. F. 999) σκάπτει, μοχλεύει θύρετρα, not, however, on the stage. That Jason actually uses a lever is hardly to be thought; probably the word is applied metaphorically to his efforts to lift the door off its hinges. But the phrase excited the ridicule of Aristophanes, Clouds 1397.

1322. ἔρμα χερός, protection against the hand.

1323. μέγιστον ἐχθίστη: strengthened superlative; cp. πλείστον ἡδίστην, Alc. 790.

1329. φρονῶν: participle of the imperfect; GMT. § 16, 2.

1333. τῶν σῶν...θεοί, an avenging demon which haunted thy family the gods have hurled upon me. This refers back to νῦν φρονῶ, 1329. The sense of the whole is, 'Now I realize what I did not realize before; an ancestral curse which rested on thy family has passed over upon me.' The idea of the ἀλάστωρ, so prominent in Greek tragedy, had its roots in the popular belief. It is a demon of vengeance, which ceaselessly haunts its victims,

and passes from generation to generation perpetuating crime and misery. So here the *ἄλδστωρ* spoken of (the evil genius which actuates Medea) is the personification of an ancient curse clinging to Medea's family; it had wreaked itself on that family in the murder of Apsyrthus, and now on Jason in the murder of his children. (The reading *τῶν σῶν ἄλ.* is due to Wecklein, who, however, interprets it wrongly 'the demon that *avenged* thy kindred.' But *ἄλδστωρ τῶν* is, in good writers, never the demon which *avenges* one, but that which *haunts* one.)

1334. *παρίστων* heightens the guilt. He had fled to the *ἑστία* as a suppliant. Eurip. adopts the account, also followed by Sophocles in the *Κολχίδες*, that Apsyrthus was murdered at home. The common story is that he accompanied Medea and Jason in their flight, and was slain on the way.

1337. *ἀνδρὶ τῷδε*, (*huic homini*) *me*.

1340. *ὧν*: the plural idea, *Ἑλληνίδων γυναικῶν*, is involved in the preceding.

1342. *Τυρσηνίδος*: either *Italian* (the Etruscans being to Eurip. the representative people of Italy), or because she lived at the entrance to the Tuscan sea. Cp. 1359.

1344. *ἀλλά* introduces *ἔρρε*. See on 1301.

1347. *πᾶρα* = *παρεσσι*; cp. 443.

1348 fig. Observe *οὔτε—οὐ* correlated. — *προσεπεῖν*: see on 1069.

1351. *ἔξτενα*: the aor. refers to the present moment, the idea being, *I should undertake to make a long speech* (which, however, I do not), whereas *ἔξτενω* would mean rather, *I should now be making a long speech*. GMT. § 49, 2, Note 5; H. 746 a, last part. Cp. v. 425.

1357. *ἄτιμον*: *ἀτιμώρητον* (Schol.), *unavenged*, a meaning which the word has Hipp. 1417, Aesch. Ag. 1279. It takes the emphasis; 'Creon was not going to banish me *without my having my revenge*.' *ἄτιμος* gets this meaning naturally; it is, *without satisfaction, deprived of one's due*, since vengeance was a *τιμή* or *natural right*.

1359 fig. *ῥέκησεν*, *has fixed her habitation in*, so *dwells in*. — *ὡς χρὴ*, '*comme il faut*,' *finely*.

1362. *λίσσ* (566) *ἄλγος*, *grief profits me*; i. e. *I can afford to grieve*.

1364. *νόσφ*, *morbid passion*.

1366. *σοί*: in sense with *ὑβρις* as well as *γάμοι*.

1367. *γε* belongs to *λέχους*: an enclitic (or *μέν, δέ*) often separates *γε* from its word.

1371. *εἰσὶν* answers *οὐκέρ' εἰσὶ* of the previous verse. 'They *live* as ruthless avengers to haunt thee.' *μῦστωρ* (*polluter*) is either (1) a guilt-stained wretch whose contact defiles others, or (2) the ghost of a murdered man haunting the murderer, and producing *μῖασμα*, *blood-guiltiness*.

Here and Aesch. Eum. 177 it has the latter sense. Hence σφ' ἑαυτῆς, because their blood is upon Medea's head.

1374. σπένγω, *abhor me* if you will; referring to the word ἀπόπτυστον above. — βέβην here means *conversation, society*.

1375. ῥέδισι δ' ἀπαλλαγῇ. Medea wishes him to leave her (this is implied in 1374), that she may accomplish undisturbed the burial of her children before setting out for Athens. He says, *riddance is easy*, i. e. to be had on easy terms. She scornfully asks 'how?' affecting to be anxious to comply. (Yet we fail to see how Jason's presence is any hindrance to Medea, for she is mistress of the situation, and can proceed in her dragon-car at any moment to bury the bodies. But to take ἀπαλλαγῇ, with Paley, to mean *divorce* does not help the matter.)

1379. The most famous Corinthian temple of Hera ἀκράα (goddess of the heights) was at the end of the Heraean promontory in the Corinthian gulf, distant from the city several miles in a straight line across the bay. Elmsley and most others have supposed that temple to be meant here. But the local tradition represented the children as buried in the city itself; at least their monument (μῆμα) stood there, near the street leading toward Sicyon. And we know that in the same quarter, on a spur of the Acrocorinthus, there was a temple of Hera βουαλα. Now as βουαλα and ἀκράα seem to be equivalent terms, it is altogether probable that this was the temple in which the rites relating to Medea were celebrated, and in the τέμενος of which the children's graves were. This view is confirmed by the Schol. on this passage, who says that the temple here mentioned was situated on the Acrocorinthus. See E. Curtius, Peloponnesus, Vol. II. p. 533.

1380. ὡς μή τις, κ. τ. λ. The sacredness of the place would insure this.

1382. ἱερτὴν καὶ τύλη: see Introduction, § 18.

1386. Medea here appears endowed with the prophetic gift, to which she has a right as a sorceress and the grand-daughter of a god. As to Jason's death, see the first Hypothesis. The Schol. knows another account, according to which Jason had hung up the ship's gunwale in the temple of Hera, and this fell down and crushed him. See also Neophron, frag. 3, Appendix.

1389 flg. ἀλλὰ σέ (not ἀλλὰ σε), with emphasis on the pronoun. — Ἐρινὸς τέκνον: the Erinyes of a particular person is often spoken of as avenging his death. — φονία, i. e. requiting murder with murder.

1396. οὐπω θρηγείς: the sense is, 'You do not yet know what grief is. Wait till you are old.' (Paley.) He will then feel what it is to be childless. — καὶ γῆρας, age in addition to your present afflictions.

1400. προσπύσσει (here = *kiss*, cp. Phoen. 1671), infin. of purpose added epexegetically.

1401. *προσάδῃς*: see on 1069. This verb is regularly used of farewell words spoken to the dead, — a Greek custom. — *ἀσπάζε*: of a parting salutation, as *Tro.* 1276.

1408. *ὅπόσον* refers to the whole of the next line. 'I do at least what I can, I lament...'

1413. *φύσας*: the participle contains the leading idea, as often. *Would that I had never begotten them, to see them, etc.* — *δφελον*: augmentless also *Aesch. Pers.* 915.

1416 fig. These seem to have been stock verses of Euripides, for they conclude not only this play, but also the *Alcestis*, *Andromache*, *Bacchae*, and *Helena*. On this Hermann (*Bacch.* 1388) says: "Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, quum actorum partes ad finem deductae essent, tantus erat surgentium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur." Others have thought that such endings were added by the actors. Wecklein points out that 1417 fig. do not apply to the *Medea*.

CHIEF DEVIATIONS

FROM THE BEST MANUSCRIPTS.

THE following list includes only cases in which the reading adopted in the text is found in *no* manuscript of the 1st class (see Intr. § 8). Before the colon stands the adopted reading, after it the reading of the 1st class Mss., minor variants neglected. Where the former is derived from Mss. of the 2d class it is marked 2; where from the scholia, S; otherwise it stands by conjecture only. Smaller corrections are omitted.

107 ἀνάξει 2 : ἀνάψει. — 140 τὸν : ὁ. — 149 ἀχάν : λαχάν. — 150 ἀπλάτουν : ἀπλάστουν. — 159 δυρομένα : ὀδυρομένα. — 182 σπεύσασα : σπεύσαι. — 228 γιγνώσκεις : γιγνώσκειν. — 234 τοῦτ' ἐτ' : τοῦτ' (τοῦδ' ἐτ' 2). — 253 πόλις θ' ἥδ' 2 : πόλις ἥδ' and γὰρ πόλις ἥδ'. — 259 τοσόνδε δ' ἐκ : τοσοῦτον δέ. — 261 δίκην : δίκην. — 262 ἡ τ' : ἦν τ'. — 273 σαντῇ : αὐτῇ. — 317 βουλευῆς : βουλευσῆς. — 323 μενεῖς 2 : μένης. — 415 στρέψουσι : στρέφουσι. — 445 ἐπα- νέστα : ἐπέστη and ἀνέστη. — 491 συγγνώστ' ἂν 2 : συγγνωστὸν. — 494 θέσμ' : θέσμι'. — 550 ἥσυχος 2 : ἡσύχως. — 594 βασιλέων : βασιλέως. — 599 κνίζοι 2 : κνίζει. — 643 δώματα : δώμα. — 647 οἰκτρότατον : οἰκτροτάτων. — 654 μῦθον : μύθων. — 656 ᾤκτισεν : ᾤκτειρε. — 703 συγγνώστ' ἄγαν ἔρ' : συγ- γνωστὰ γὰρ. — 721 ὦν : ὦν μ'. — 736 μεθεῖ' : μεθῆς (μεθεῖς). — 737 ἀνώμοτος : ἐνώμοτος. — 738 κάπικηρυκεύματα S : κάπικηρυκεύμασι. — 739 τάχ' ἂν πίθοι σε : οὐκ ἂν πίθοιο. — 752 ἡλίου θ' ἀγνὸν σέβας marginal gloss : λαμπρόν θ' ἡλίου φάος. — 781 λιποῦσ' ἂν : λιποῦσα. — 817 λέξης : λέξεις. — 835 ῥοὰς : ῥοαῖς. — 847 ἡ πόλις ἡ φίλων : ἡ φίλων ἡ πόλις. — 852 αἰρεῖ : αἰρῇ. — 854 πάντῃ σ' : πάντες. — 855 τέκνα φονεύσης : τέκνα μὴ φονεύσης. — 857 τέκνον : τέκνων. — 860 ὅμματα 2 : ὅμμα. — 864 χέρα φοινίαν : χεῖρα φοινίαν. — 867 οὐτὰν : οὐκ ἂν. — 905 τέρειναν : τερέλιν. — 926 τῶνδε θήσομαι πέρι : τῶνδ' ἐγὼ θήσομαι πέρι, τῶνδε νῦν θήσω πέρι. — 945 to Med. S : Mss. to Jas. — 978 ἀναδεσμῶν : ἀναδέσμων. — 983 πέπλον : πέπλων. — 984 χρυσότευκτον τε : χρυσεύτευκτον. — 992 διεθρον βιοτᾶ S : ὀλέθριον βιοτὰν. — 1005 εἶα to Paed. : Mss. to Med. — 1012 δὴ : δέ. — 1015 κάτει : κρατεῖς. — 1054 θύμασιν S and 2 : δώμασιν. — 1077 οἶα πρὸς : οἶα τε πρὸς. — 1087 παῦρον δὲ γένος μίαν : παῦρον δὲ δὴ (δὲ τι 2) γένος. — 1089 οὐκ : οὐκ. — 1099 ἐσώρῳ 2 : ὀρῶ. — 1121 παρανόμως εἰργασμένη 2 : παρανόμως τ' εἰργασμένη. — 1130 ἐστὶν 2 : οἶκταν. — 1139 οἶκων S : ὤτων. — 1181 ἐκπλέθρου : ἐκπλεθρον. — 1182 ἂν ἥπτετο ;

ἀνθήπτετο. — 1189 λευκὴν : λεπτὴν. — 1205 προσπίπτει 2 : προσπίπτει. — 1221 δακρύοισι S and 2 : δακρύουσι. — 1252 φοινίαν : φοινίαν. — 1255 γὰρ... χρ. : γὰρ ἀπὸ χρ. — 1256 αἷμα S : αἵματι. — 1259 φονῶντ' ἀλαίνοντ' Ἑρινύων ὑπ' ἀλάστορον : φοινίαν τάλαιαν τ' Ἑρινὺν ὑπ' ἀλαστόρων. — 1262 μάταν ἄρα : ἄρα μάταν. — 1280 ὄν : ὦν. — 1283 χέρα : χεῖρα. — 1295 τοῖσδ' ἔτ' : τοῖσδέ γ'. — 1333 τῶν σῶν : τὸν σόν. — 1356 οὐδ'—οὐδ' : οὐθ'—οὐθ'. — 1357 ἀτιμον S : ἀνατεί. — 1371 ὦμοι : ὦμοι and οἰμοι. — 1374 στύγει : στυγεῖ. — 1398 ἔκανες : ἔκτανες. — 1409 κάπιθεάζω : κάπιθοάζω. — 1413 ὄφελον : ὠφελον.

METRES OF THE LYRICAL PARTS.


FIVE kinds are used in this play.



1. **Dactylo-epitritic** (or *Doric*) strophes are composed of the following elements (*series* or *cola*) :

- (1) $\overset{'}{\text{L}} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---}$ Dactylic tripod, with spondee in 3d place.
 (2) $\overset{'}{\text{L}} \text{---} \text{---}$ Second epitrite (trochee and spondee).

Either of these may be catalectic ; so arise :


- (3) $\overset{'}{\text{L}} \text{---} \text{---} \text{---} \text{---} \text{---}$
 (4) $\overset{'}{\text{L}} \text{---} \text{---}$



These elements are combined in various ways, mostly two or three uniting to form a verse. Forms (1) and (2) may shorten the last syllable in caesura, even in the middle of a verse. An anacrusis may be prefixed to any verse. Sometimes, especially at the end of the strophe, other dactylic and trochaic series are employed. The movement is in common ($\frac{4}{4}$) time ; the trochee being .

2. **Logaoedic** strophes ; see Hadl. 916. They unite dactyls and trochees in the same series (colon). Pure trochaic (or iambic) series may be used with the logaoedic. They move in triple ($\frac{3}{4}$) time ; the dactyls being *cyclic* () and the spondees *irrational* (.

3. **Dactylo-trochaic** strophes consist of dactyls and trochees (or iambs) *in separate series*. A dactylic and a trochaic series may, however, unite to form one verse (Hadl. 909 n. o. p.). A spondee standing for the last dactyl of a series may shorten its final syllable even in the middle of a verse. The movement is in triple time, with cyclic dactyls and irrational spondees.

4. **Dactylic verse** ; H. 908. Common ($\frac{3}{4}$) time.

5. **Dochmii** ; see H. 928. Their rhythm is broken, $\frac{3}{4}$ alternating with $\frac{2}{4}$;  etc.

In the following schemes the foot-ictus is marked with \cdot , the first ictus of each series (colon) with $'$. The sign L denotes a *triseme* long syllable () , L a *tetraseme* (.

PARODOS.

PROŔDE (131 – 138).

Dactylic, with anapaestic introduction.

[illegible]

STROPHE AND ANTISTROPHE (148-159 = 173-184).

Logaoedic, with anapaestic introduction.

— $\overbrace{\quad}$ — — $\overbrace{\quad}$ —	
— $\overbrace{\quad}$ — — $\overbrace{\quad}$ — —	
— $\overbrace{\quad}$ — —	
— $\overbrace{\quad}$ — — $\overbrace{\quad}$ —	} Brachycat. tetrapodies (Glyconics) with anacruses. Only seemingly tripodies.
— $\overbrace{\quad}$ — — $\overbrace{\quad}$ —	
— $\overbrace{\quad}$ — — $\overbrace{\quad}$ —	
\approx $\overbrace{\quad}$ — $\overbrace{\quad}$ —	Brachycat. tripod with anacr.
$\overbrace{\quad}$ — — $\overbrace{\quad}$ —	Troch.
$\overbrace{\quad}$ — — $\overbrace{\quad}$ —	
— $\overbrace{\quad}$ — — $\overbrace{\quad}$ —	
— { $\overbrace{\quad}$ — — $\overbrace{\quad}$ — } $\overbrace{\quad}$ —	On the responsion cp. H. 921 a.
$\overbrace{\quad}$ — $\overbrace{\quad}$ $\overbrace{\quad}$ —	Syncopated trochaic tetrap.
$\overbrace{\quad}$ — — $\overbrace{\quad}$ — $\overbrace{\quad}$ —	On the next to the last syll. see H. 916 c.

132 METRES OF THE LYRICAL PARTS.

2D STROPHE AND ANTISTROPHE (846-855 = 856-865).

Logaoedic.

- / ~ ~ ~ ~ ~
 / ~ ~ ~ ~ ~ Tripodies and brachycat. tetrapodies, ending with a
 / ~ ~ ~ ~ ~ dipody (Adonic).
 - / ~ ~ ~ ~ ~
 - / ~ ~ ~ ~ ~
 - / ~ ~ ~ ~ ~
 - / ~ ~ ~ ~ ~
 - / ~ ~ ~ ~ ~
 - / ~ ~ ~ ~ ~
 - / ~ ~ ~ ~ ~
 / ~ ~ ~ ~

FOURTH STASIMON.

1ST STROPHE AND ANTISTROPHE (976-982 = 983-989).

Dactylo-epitritic.

- / ~ ~ ~ ~ ~ - / ~ ~ ~ ~ ~
 / ~ ~ ~ ~ - / ~ ~ ~ ~ ~
 / ~ ~ ~ ~ - / ~ ~ ~ ~ ~
 / ~ ~ ~ ~ - / ~ ~ ~ ~ ~
 / ~ ~ ~ ~ - / ~ ~ ~ ~ ~ Spondee for dact. in 1st place; an
 / ~ ~ ~ ~ - / ~ ~ ~ ~ ~ unusual license.
 / ~ ~ ~ ~ - / ~ ~ ~ ~ ~ Trochaic tripody as close.

2D STROPHE AND ANTISTROPHE (990-995 = 996-1001).

Dactylo-trochaic.

- / ~ ~ ~ ~ ~ - / ~ ~ ~ ~ ~ Dact. trip. (w. anacr.) +
 / ~ ~ ~ ~ ~ troch. tetrap. brachycat.
 - / ~ ~ ~ ~ ~ - / ~ ~ ~ ~ ~ Dact. tetrap. double anacr.
 / ~ ~ ~ ~ ~ + dact. trip. cat. [cat.
 - / ~ ~ ~ ~ ~ - / ~ ~ ~ ~ ~ Iamb. hexap. syncop. and

FIFTH STASIMON.

1ST STROPHE AND ANTISTROPHE (1251-1260 = 1261-1270).

Dochmii.

— ' — — — — —	Bacchic tripody catal. Hadl. 929 b.
— ' — — — — —	Two dochmii.
— ' — — — — —	“ “
— ' — — — — —	“ “
— ' — — — — —	Dochmius and iamb. dipody.
— ' — — — — —	Two dochmii.
— ' — — — — —	Dochmius.
— ' — — — — —	} Six dochmii; belong together as one long verse. 'Ερμύων with syniz.
— ' — — — — —	
— ' — — — — —	

2D STROPHE AND ANTISTROPHE (1271-1281 = 1282-1292).

Dochmii, with iambic trimeters.

— ' — — — — —	
— ' — — — — —	
Two iamb. trim.	
— ' — — — — —	
— ' — — — — —	
Two iamb. trim.	
— ' — — — — —	} 2 dochm. + bacchic trip- ody cat.
— ' — — — — —	

APPENDIX.

I.

FRAGMENTS OF NEOPHRON'S MEDEA.

(See Nauck, Trag. Graec. Fragm., p. 565 flg.)

1.

καὶ γάρ τιν' αὐτὸς ἤλυθον λύσιν μαθεῖν
σοῦ · Πυθίαν γὰρ ὄσσαν, ἣν ἔχρησέ μοι
Φοῖβου πρόμαντις, συμβαλεῖν ἀμύχανῳ ·
σοὶ δ' εἰς λόγους μολῶν γ' ἂν ἤλπιζον μαθεῖν.

2.

εἶεν· τί δράσεις, θυμέ; βούλευσαι καλῶς
πρὶν ἢ ἐξαμαρτεῖν καὶ τὰ προσφιλέστατα
ἔχθιστα θέσθαι. ποῖ ποτ' ἐξῆξας, τάλας;
κάτισχε λῆμα καὶ σθένος θεοστυγές.
καὶ πρὸς τί ταῦτα δύρομαι ψυχὴν ἐμὴν
ὀρώσ' ἔρημον καὶ παρημελημένην
πρὸς ὧν ἐχρὴν ἦκιστα; μαλθακοὶ δὲ διή
τοιαῦτα γιγνώμεσθα πάσχοντες κακά;
οὐ μὴ προδώσεις, θυμέ, σαυτὸν ἐν κακοῖς.
οἴμοι, δέδοκται· παῖδες, ἐκτὸς ὀμμάτων
ἀπέλθετ'· ἦδη γάρ με φοινία μέγαν
δέδυκε λύσσα θυμῷ. ὦ χέρες χέρες,
πρὸς οἷον ἔργον ἐξοπλιζόμεσθα· φεῦ,
τύλαινα τύλμης, ἢ πολλὸν πόνον βραχεῖ
διαφθερούσα τὸν ἐμὸν ἔρχομαι χροῦν.

3.

φθέρει τέλος γὰρ αὐτὸς αἰσχίστην μάρτυρ
ἐκζητῶν ἀγχύων ἐπισπίσσας δέρη.

τοία σε μοῖρα σὼν κακῶν ἔργων μένει,
 δίδαξις ἅλλοις μυρίοις ἐφημέροις
 θεῶν ὑπερθε μήποτ' αἵρεσθαι βροτούς.

II.

FRAGMENTS OF ENNIUS' MEDEA.

(Ribbeck, Trag. Lat. Reliq., p. 36 fig.)

1. (Eurip. v. 1.)

Utinám ne in nemore Pélio securibus
 caesá cecidisset ábiegna ad terrám trabes,
 neve inde navis íncohandæ exórdium
 coepísset, quæ nunc nóminatur nómine
 Argó, qua vecti Argívi delectí viri
 petébant illam péllem inauratam árietis
 Colchís, imperio régis Peliae, pér dolum.
 Nam númquam era errans méa domo ecferret pedem
 Medéa, animo aegra, amóre saevo saúcia.

2. (v. 49.)

Antíqua erilis fída custos córporis,
 quid síc te extra ædis éxanimata éliminas?

3. (v. 57.)

Cupído cepit míseram nunc me, próloqui
 caelo átkue terræ Médeai míserias.

4. (v. 181.)

. . . . fluctus vérborum aures áúcupant.

5. (v. 214.)

Quæ Corinthum arcem áltam habetis, mátronaë opulentæ,
 óptumates —

Múlti suam rem béne gessere et públicam patriá procul,
 múlti qui domi aétatem agerent, própterea sunt ímprobati.

6. (v. 250.)

. . . . nam tér sub armis málim vitam cernere,
quám semel modo pátere.

7. (v. 352.)

Si té secundo lúmine hic offéndero,
moriére.

8. (v. 365.)

Néquaquam istuc ístac ibit: mágna inest certátio.
nám ut ego illis súpplicarem tánta blandiloquéntia —?

9. (v. 371.)

Ílle transversa ménte mi hodie trádedit repágula,
quibus ego iram omném recludam atque ílli perniciém dabo,
míhi maerores, ílli luctum, exítium illi, exiliúm mihi.

10. (v. 502.)

Quo núnc me vortam? quód iter incipiam íngredi?
domúm paternamne ánnæ ad Peliae fílias?

11. (v. 530.)

Tú me amoris mágis quam honoris sérvavisti grátia.

12. (v. 764.)

Sol, quí candentem in caélo sublimás facem.

13. (v. 1089.)

. sálvete optima córpora,
cétte manus vestrás measque accípite

14. (v. 1251.)

Júppiter tuque ádeo summe Sól, qui omnis res ínspicis,
quíque luminé tuo maria térram caelum cóntines,
ínspecte hoc facínús priusquam fiat: prohibessís scelus.

15. (See Introd. § 13.)

Qui ípse sibi sapiéns prodesse nóñ quit, nequiquám sapit.

16.

[Médea, utinam ne úmquam Colchis cúpido corde pedem éxtulisses.]

In all probability the two following fragments belong here too:—

Inc. inc. fab. 94 (Eur. v. 476.)

Nón commemoro quód draconis saévi sopivi ímpetum,
nón quod domui vím taurorum et ségetis armataé manus.

Enn. inc. nom. 25 (Eur. v. 714.)

Ūt tibi Titánis Trivia déderit stirpem líberum.



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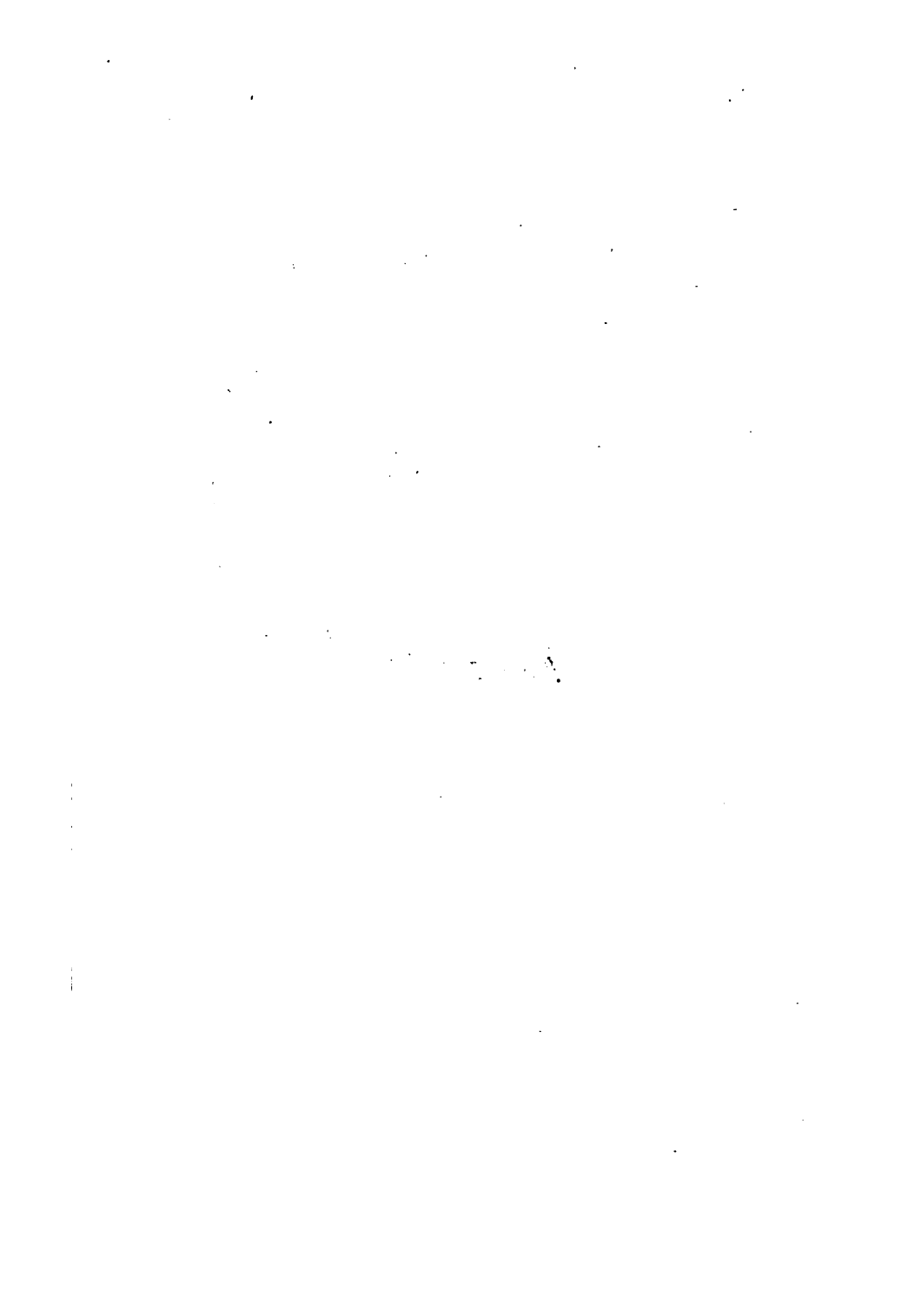
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